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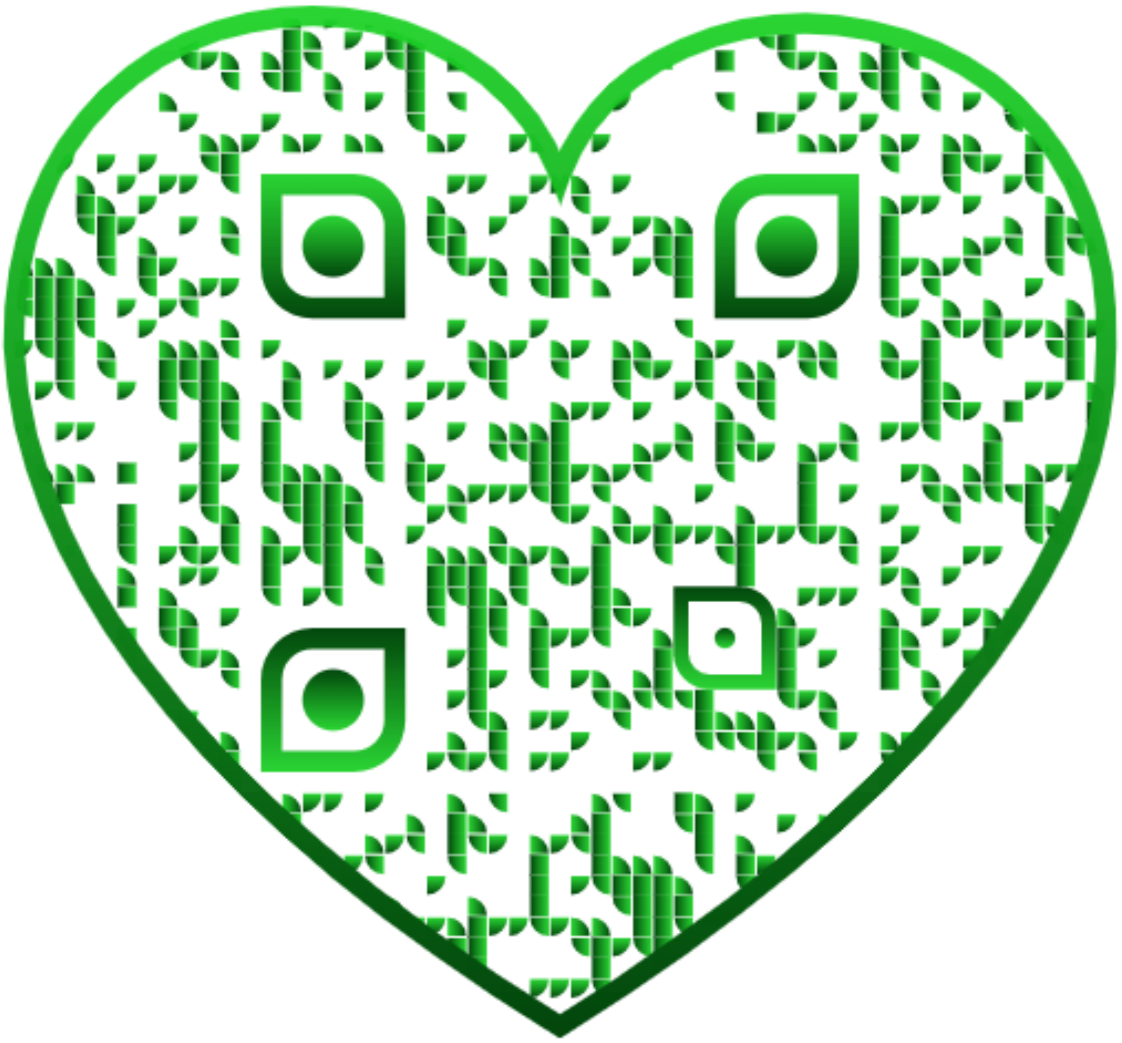

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Here are a few of your regular GT tuition experts...

SIMON BARNARD
Simon is a graduate of ACM and The Guitar Institute, holding a Masters degree in music. He teaches, examines and plays everything from rock to jazz.

DECLAN ZAPALA
Declan is one of the UK's top classical guitarists and teachers. He is a Master graduate of RCM and his solo arrangements are sublimely creative.

JON BISHOP
Jon is one of those great all-rounders who can turn his hand to almost any style. He's also rock legend Shakin' Stevens' touring and recording guitarist.

MARTIN COOPER
A tutor at BIMM Brighton, Martin's Rock columns show an incredible breadth of technique and style. His 2006 album State Of The Union is out on iTunes.

CHARLIE GRIFFITHS
Charlie is a well studied guitarist who specialises in high end rock playing and plays with top UK metal-fusion band Haken. His debut album is Tiktaalika.

JAMIE HUNT
Jamie is Principal Lecturer at BIMM Bristol. He also leads performance workshops, plays in metal band One Machine and is endorsed by ESP guitars.

PHIL HILBORNE
The UK's original magazine guitar tutor, Phil's something of a legend. A great player, he's got the Phil Hilborne Band back together so catch them if you can.

ANDY G JONES
As well as being Head Of Guitar at LCCM Andy has played with innumerable top musicians, from Sir Van Morrison and Dr Brian May, to Sir Cliff Richard & more.

JACOB QUISTGAARD
Quist has been with GT since 2009. Currently Bryan Ferry's guitarist, his YouTube channel is viewed by millions and he creates our monthly jam tracks.

STUART RYAN
Stuart Ryan is great at all styles but best known for his superb acoustic work. He was Head Of Guitar at BIMM Bristol and has many top tuition books to his name.

ANDY SAPHIR
Andy is a stunning guitarist in all styles, but his country-rock licks are fabulous; he's smooth, fast, and very musical. Check him out on Jamtrack Central.

DAVID GERRISH
David teaches at BIMM in London across many styles and is a busy performing and recording guitarist. His jazz-blues-pop leanings are very impressive.

JOHN WHEATCROFT
A phenomenal guitarist, John is a master at many styles but a legend in Gypsy Jazz. His latest album First Light is out now on CD, iTunes and Amazon.

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WELCOME

WHILE AMERICA is often remembered for hamburgers, highways and Hollywood, it is music that typically resonates as its most revered essence. Blues, jazz, and rock and roll are all primarily considered as American originated, with a breadth of vocabulary and star players unmatched anywhere else in the world. For the benefits of this issue though, I'd also add country - a heartland genre that's all about great songs, emotional expression, and of course great guitar playing. In this issue, Andy Saphir (a busy UK country player) takes a look at amalgamating country, blues and rock - basically, where the 'good chops and great licks' live. With a brief to consider players as diverse as The Eagles' Joe Walsh, the UK virtuoso Albert Lee, Dickey Betts from The Allman Brothers Band, Glen Campbell, Vince Gill, Brad Paisley plus Nashville session stars Brent Mason and Tom Bukovac, Andy presents 'must know' licks and two bespoke tracks with rhythm and lead guitar parts. It's a jam-along that should provide you with a multitude of fresh lead techniques and vibrant chordal terrains.
Following this, Jamie Hunt has a modern legato video feature that involves hammering on with all four fretting-hand fingers as well two-hand tapping. Furthermore, it embraces not only older virtuosos like Joe Satriani and Greg Howe, but also newer names such as Tosin Abasi and Tim Henson who are pushing the technique into new terrain. If you've never explored, say, hammering-on with your first finger, this is the article for you. A word of advice - make sure your guitar's action (string to fretboard distance) is relatively low (aim for 1.5-2mm at the 12th fret) all over the fretboard. This really helps the end results as you'll then use the same amount of hand energy; it's no fun having to increase your hammer-on velocity as you go higher up the fretboard!
Lastly, GT is often celebrated for its exclusive lessons with great players. This issue, we present the jazz virtuoso, Ulf Wakenius who performs and discusses seven licks for you to learn. With Ulf's video plus John Wheatcroft's notation, tab and advice tips, we're sure you'll find it fun to tackle. There are bluesy-jazz lines and saxophone-like phrases, through to great chord grooves and fast picking patterns. So, until the next issue: keep happy, keep listening and keep playing!

Jason

Jason Sidwell, Editor
Jason.sidwell@futurenet.com

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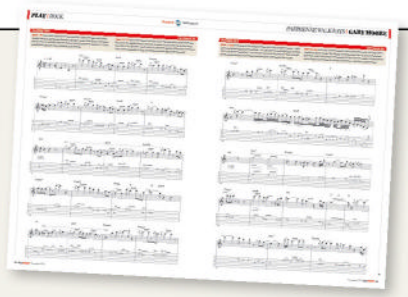
Tap the links Finding your way around the magazine is easy. Tapping the feature titles on the cover or the contents page, takes you straight two the relevant articles. Any web and email links in the text are tappable too

Animated tab & audio All the mag's main lessons have the audio built in with a moving cursor that shows you exactly where you are in the music. Simply tap the 'play' button and you're off - you can fast-forward or scroll back at will.

Play the videos Certain articles have accompanying videos full of useful insight and additional information. Once again, tap the play buttons to enjoy video masterclasses on your iPad (recommended) or smartphone.

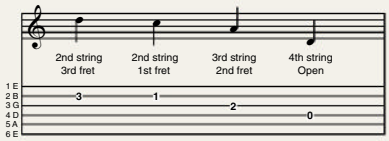
GT USER GUIDE

You can get more from GT by understanding our easy-to-follow musical terms and signs...



READ MUSIC

Each transcription is broken down into two parts...



MUSICAL STAVE
The five horizontal lines for music notation show note pitches and rhythms and are divided by bar lines.

TAB Under the musical stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers.

GUITAR TECHNIQUES: HOW THEY APPEAR IN WRITTEN MUSIC...

PICKING

Up and down picking

The first note is to be down-picked and the last note is to be up-picked.

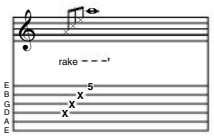
Tremolo picking

Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting

Palm mute by resting the edge of picking-hand's palm on the strings near the bridge.

Pick rake



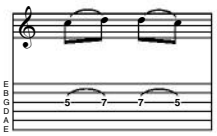
Drag the pick across the strings shown with a single sweep. Often used to augment a rake's last note.

Appeggiate chord

Play the notes of the chord by strumming across the relevant strings in the direction of the arrow head.

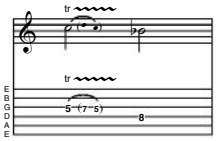
FRETTING HAND

Hammer-on & Pull-off



Pick 1st note and hammer on with fretting hand for 2nd note. Then pick 3rd note and pull off for 4th note.

Note Trills



Rapidly alternate between the two notes indicated in brackets with hammer-ons and pull-offs.

Slides (Glissando)

Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping

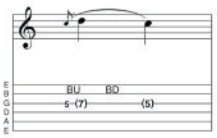
Sound the notes marked with a square by hammering on/tapping with the fretting-hand fingers.

Fret-Hand Muting

X markings represent notes muted by the fretting hand when struck by the picking hand.

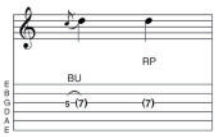
BENDING AND VIBRATO

Bend up/down



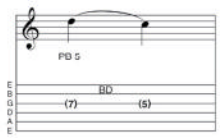
Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed fret, before releasing.

Re-pick bend



Bend up to the pitch shown in the brackets, then re-pick the note while holding the bend at the new pitch.

Pre bend



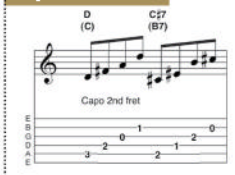
Bend up from the 5th fret to the pitch of the 7th fret note, then pick it and release to 5th fret note.

Quarter-tone bend

Pick the note and then bend up a quarter tone (a very small amount). Sometimes referred to as blues curl.

CAPO

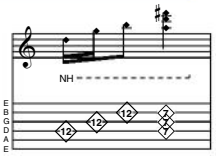
Capo Notation



A capo creates a new nut, so the above example has the guitar's 'literal' 5th fret now as the 3rd fret.

HARMONICS

Natural harmonics

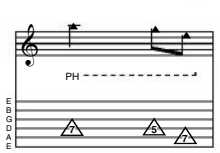


Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics

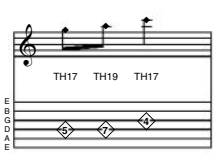
Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

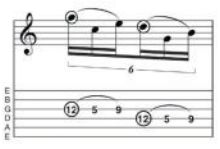
Tapped harmonics



Fret the note as shown, but sound it with a quick right-hand tap at the fret shown (TH17) for a harmonic.

R/H TAPPING

Right-hand tapping



Tap (hammer-on) with a finger of the picking hand onto the fret marked with a circle. Usually with 'i' or 'm'.

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Tap here for an audio clip to help you tune your guitar

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Learn new scale and note combinations and add a country-rock edge to your usual blues solos

SCAN TO GET OUR WEEKLY NEWSLETTER

MATT JELONEK/WIREIMAGE

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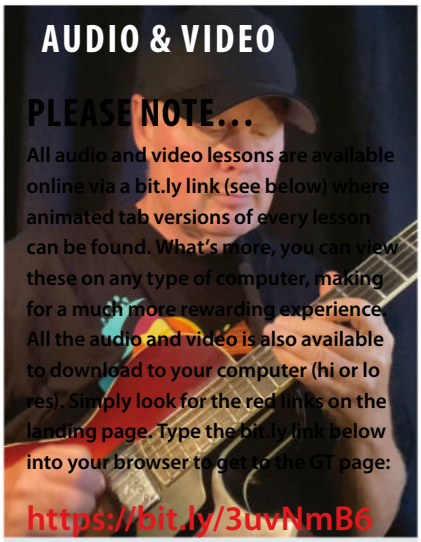


COCO MONTOYA

A minute's all it takes to find out what makes a great guitarist tick. Before he jumped into his limo for the airport we grabbed a quick chat with an American blues guitar phenomenon and one-time Bluesbreaker.

A fine solo artist in his own right, Coco Montoya also spent 10 years with John Mayall's Bluesbreakers

GT: Do you have a type of pick that you can't live without?
CM: Not really, I use a standard medium gauge by Dunlop. Most players I know use a heavy pick but I always like to have a bit of flex in my pick.

GT: If you had to give up all your pedals but three, what would they be?
CM: I would have to keep my Hoochie Momma pedal (made by Tim Brown) because it gives me a lot of that old Bluesbreakers tone. The other pedal would be the Fulldrive 2 by Fulltone. With that pedal I come to my own area of sound and some of that Albert Collins tone that I really like. And of course I need my tuning pedal.

GT: Do you play another instrument well enough to do so in a band? If so what, and have you ever done it?
CM: Well, I started out as a drummer and I was actually in Albert Collins' band in the 70s on drums.

GT: If a music chart were put in front of you, could you read it?
CM: Absolutely not! I am self taught!

GT: Do guitar cables really make a difference? What make are yours?
CM: I definitely believe that cables do make a difference. I've had some cables that are lacking on the high end, sounding kind of dull. I've been using Dunlop for many years and haven't had a problem.

GT: Is there anyone's playing (past or present) that you're slightly jealous of?
CM: I don't think in terms of jealousy, but I admire some players for different reasons. There are far too many to name all of them here, except the obvious ones like Albert Collins, Albert King, Eric Clapton, Stevie Ray Vaughan among many others.

GT: Your house/studio is burning down: which guitar do you salvage, and why?
CM: My main guitar that I work with, my blue Strat made by Toru Nittono. That's the

VICTORIA SMITH

Coco Montoya, like Otis Rush, Albert King, and Doyle Bramhall II, plays his guitar upside down

guitar that I make a living with, and it's my favourite guitar.

GT: What's your favourite guitar amplifier and how do you set it?
CM: I have two favourite amps at this time. There is a Steve Carr Slant 6, 80-watt amp that I set volume at 3-3 1/2, treble at 7, bass at 4, mid 3-4 and probably too much reverb! The other is a Two- Rock amp called Traditional Clean. I'm still experimenting on the settings - volume at 4, mid at 3, bass at 3, treble is 5, gain at 5, master at 4.

GT: What kind of action do you have on your guitars? Any particular quirks?
CM: Other than I play upside down - is that quirky enough?

GT: What strings do you use?
CM: I use Dunlop 9-46.

GT: Who was your first influence to pick up and play the electric guitar?
CM: The first influence to play the guitar was Eric Clapton.

GT: And what was the first guitar you really lusted after?
CM: I don't really lust after guitars, but I appreciate what I like to play and try to get the most I can out of it. It's good to have a working instrument that I connect with and can make a living with.

GT: What is your worst playing nightmare?
CM: To be electrocuted on stage.

GT: The most important musical lesson?
CM: BB King telling me, always be humble when you come off stage. I learned that a little gratitude goes a long way.

"I DON'T REALLY LUST AFTER GUITARS, BUT I APPRECIATE WHAT I LIKE TO PLAY AND TRY TO GET THE MOST I CAN OUT OF IT"

GT: Do you still practise?
CM: Not like I should!

GT: Do you have a pre-gig warm-up routine?
CM: Not really.

GT: Present company excepted (and notwithstanding the stupidity of the question!), who's the greatest guitarist that's ever lived?
CM: For me it's Albert Collins!

GT: Is there a solo by someone else that you really wish you had played?
CM: I love so many solos. For example the work between Eric and Duane Allman on the Layla album. But I don't want to be the one who played those solos, because it wouldn't be me. I like being me.

GT: What's the solo/song of your own of which you're most proud?
CM: I'm most proud of my song Mother And Daughter. The melody came to me as I was watching my mother and daughter having a deep conversation.

GT: What would you most like to be remembered for?
CM: I'd be happy to be remembered as a fair player but honest.

GT: What are you up to at the moment, tours, albums, new gear?
CM: I've just finished recording a new album and we're getting ready to tour so we can play the new songs!

Coco's new album, Writing On The Wall is available now, and for more info please visit cocomontoyaband.com

JUSTIN SANDERCOE

The founder of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers. This Month: ***Kids These Days.***

As I get older, I find myself worrying about the future of music and how much it has all changed, and nearly always for the worse. And then I see something like Hi Ren (by Welsh singer-songwriter Ren Gill) and I realise that I'm just getting older and 'the kids' will figure it out, and make something amazing from the new and exciting tools that are available to them these days.

Let me start by encouraging you to go find the Hi Ren video on YouTube and then sit down and give it some serious attention. I'll warn you in advance that it is NOT for kids, or suitable for listening to on speakers at work. There is a lot of swearing and the subject matter is dark and powerful. It's filmed in one take and it's just Ren and his nylon-string guitar and a bucket of talent (and some beautifully crafted videography). The kid is a genius and it's one of the most powerful performances I have ever seen. He's not playing anything especially complicated, but what he plays is just perfect for the song, which is full of contradictory emotions and ragged around the edges.

It was a very welcome reminder of how powerful music can be, when so much of today's charting popular music is, frankly, bland drivel. But Ren is not making pop music and I don't think it'll make it onto BBC Radio 1 or 2 any time soon. And it shouldn't be - that is not who it's for. And he knows it. The kids will figure it out.

When I was growing up and beginning to get into music, the industry was so very different. If you were lucky enough to be in a band that wanted to record your music, you had to find a way to finance time in a recording studio, or blag your way in by having someone believe you were worth their time, support and effort. It was a quality filter.

Justin says don't worry about the future of music,'the kids will figure it out'

"NOWADAYS RECORDING IS UNBELIEVABLY EASY AND CHEAP, AND PEOPLE CAN MAKE HIGH QUALITY RECORDINGS AT HOME"

Nowadays recording is unbelievably easy and cheap, and with a minimal budget people can make very high quality recordings at home. But there's no filter, so there are more people making music. Which I think is a great thing, even if they're not making music that anyone else wants to hear. Creating music is a fantastic experience and it's fun and rewarding - and so much better for our souls than watching drivel on TV or mindlessly scrolling on social media. Right?

Back in the day, when you got into a studio, the time was incredibly precious. And by today's standards incredibly expensive. So you worked hard on what you were intending to put down, long before you got in there. In our case, band rehearsals were taken ever so seriously, and we played the same few songs over and over for weeks, just so that you would get it right when that precious moment came to lay down your track. You had to really want it. It took effort and energy.

Of course it's all too simple to say that everything is easier now, although in some ways it is. Technology has come such a long way, has become miniaturised, and many production techniques can be easily automated. It means that lazy people can be lazy. People can make music with very little effort, and as Artificial Intelligence develops even further it's going to get easier and easier to create a piece of music. Perhaps even good music.

But the majority of people who have any success in music work hard. Really hard. They live, eat and sleep music with the kind of enthusiasm you can't fake. And working hard at something consistently for years takes courage and graft. While making music might be easier, getting people's attention in a world where nobody has any... making your music and getting it online is not a challenge - getting people to hear it is.

I was about 15 the first time I recorded in a studio, and the only thing I knew anything about was playing guitar. I had not even the slightest clue about the recording process. Nothing. Had never even considered microphone choice or placement, gain stages, compression, mixing, reverb...

But these days, any semi-serious musician has a much rounder understanding of the recording process and very likely has recording skills as well as those pertaining to their chosen instrument. And many of the talented young producers I've worked for use technology as an instrument and explore it in many of the same ways musicians explore their instrument. They're fully into it and always looking for cool sounds or fresh approaches to production and crafting great music.

I strongly believe that effort is a key ingredient for success, and it's usually what separates the wheat from the chaff.

So if you are serious about making music - put the effort in. Be hungry. Be curious. Be creative. Be your best self. Be focused. Be kind. And have fun!

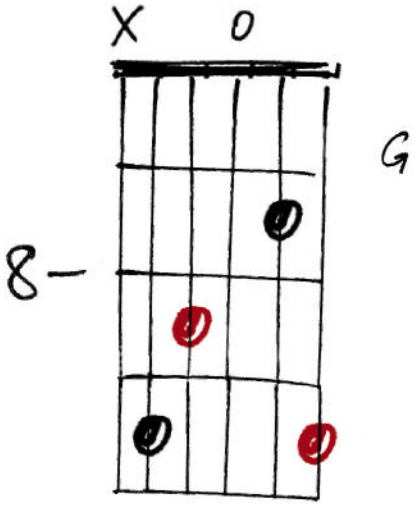
Get more info and links to related lessons on all Justin's GT articles at www.justinguitar.com/gtmag

BARBARA BUELEN

SUBSTITUTE
Alternative Chord Voicings

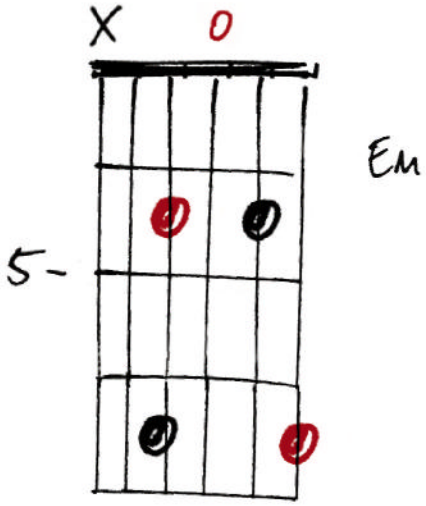
WITH RICHARD BARRETT

Today we'll look at some of the alternatives should you wish to replace 'standard' open chords with something more vibrant, to use alongside standard voicings in a two-guitar line-up, or as an overdub. The most reliable way is to know which notes make up each chord and where else these can be found on the neck. But it can be fun to turn this approach on its head and try familiar shapes in unfamiliar places, working out what notes are happening where afterwards. Though using this can be a bit hit-and-miss, it does often lead to ideas that might remain undiscovered with a more structured approach. So I've taken four 'standard' chords: G, Em, C and A m. Mixing higher fretted strings with open ones also gives some wide intervals within the chords, another way of bringing fresh new sounds to the table. Explore and enjoy!



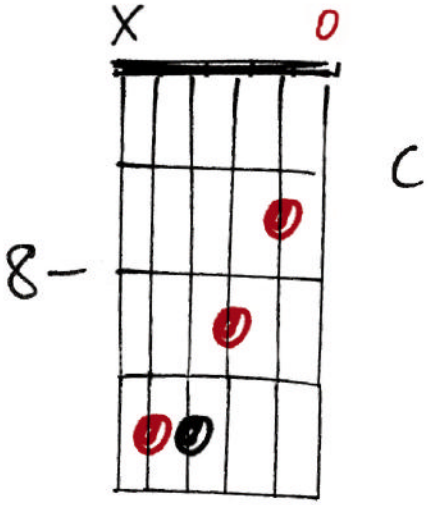
Example 1

This has a lot in common with our regular C shape, but repositioned up the fretboard so we hear it in the key of G. The open strings don't shift with it, so the open third string adds a bit of jangle. The open E could work here, but it starts to take us a little far from the G Major sound, so the D at the 10th fret of the first string is there to rein it in.



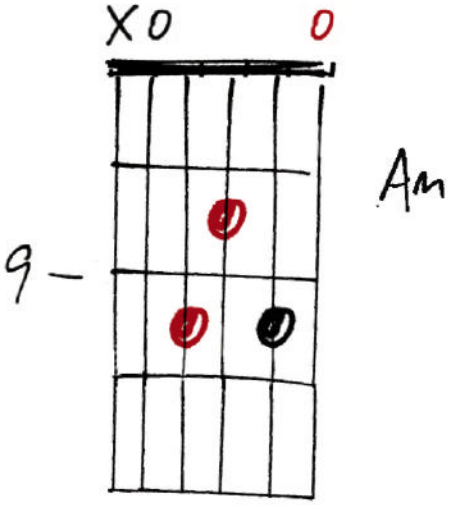
Example 2

This shape was a result of taking the notes of an E Minor chord (E-G-B) and rearranging them away from the standard open voicing. Having an open and fretted G in unison in the centre adds a distinctive sound, as does the 5th (B) on the first string. You might find it's not too comfortable to hold down at first, but believe me it gets easier!



Example 3

By taking what is essentially a C barre chord and taking away the barre, we lose our root note (C) but gain the jangling top E/first string. This gives a viable alternative to the regular C Major chord, with the open first string providing a bit of continuity with the other shapes here.



Example 4

This A Minor shape uses the fifth and first strings open, with an A Minor triad on the fourth, third and second strings (C-E-A). This is useful when looking for alternative parts in a two-guitar arrangement, or where other instruments take up a lot of space in the track.

MITCH DALTON

The studio guitarist's guide to happiness and personal fulfilment, as related by our resident session ace. This month: ***Heavy Fretting.***

As my son Josh would say - "Don't get me wrong", but experience is a priceless commodity that embodies one significant drawback. And that, dear reader, is the learning that there's an infinite number of ways to screw up a recording session. Maybe more.

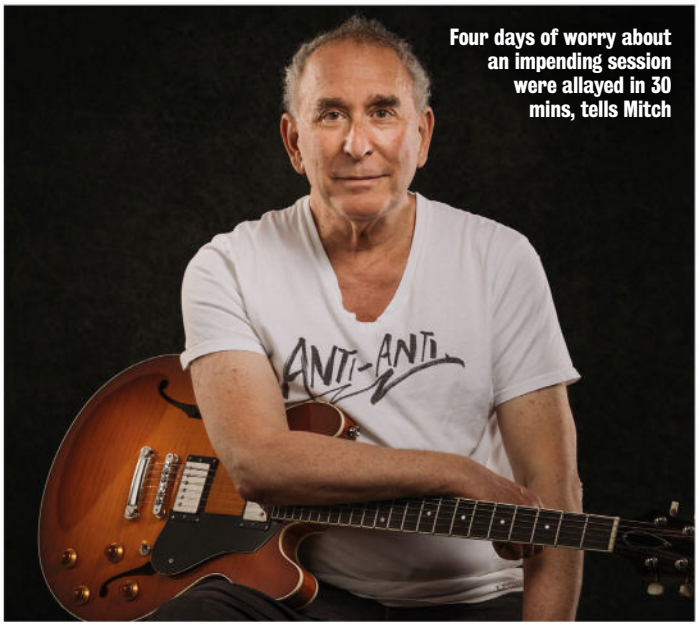
Much of the anxiety resides in the fear of the unknown and occurs inconveniently in the days before one plants a plectrum on one's Peerless* at the studio. (*Other guitars are available, but not with optional alliteration.) I was given a salutary reminder of the symptoms of Premusical Syndrome only recently when booked to play with a well-known symphony orchestra based in London. For reasons of confidentiality I cannot divulge the name of the band but I can tell you that their initials are LSO. My mission, which I chose to accept, was to participate in the last movement of a piano concerto to be recorded at Abbey Road Studio 1. I was sent a YouTube video of the guitar sound that the composer wished me to replicate. It was on a track by a 90s Icelandic band and was an atmospheric, sustained effect replete with random overtones. I was also sent a MIDI file of the demo of the concerto. My first concern was that the two seemed to be quite different in terms of tempo and overall feel, the latter being considerably faster. Hmm. I persevered. After giving the track a severe listening to, I concluded that the original sound seemed to embody a bowed effect which I guessed might be produced by an EBow. For the uninebriated, this is a hand-held device that produces infinite sustain when set at the correct height above the string of choice. Personally, I've found this gizmo to be cumbersome to operate successfully, thus producing erratic results. In my less-than-competent hand it either fails to trigger at all or bursts into life like a battery-operated bucking bronco with unpredictable, unfortunate and unusable results. In all fairness, it's probably necessary to spend time with the thing but nevertheless, the prospect of utilising this malevolent mechanism on a live session merely added to my overall anxiety levels. Upon further internet investigation, I discovered that the consensus was that an ackchool cello bow had been employed to create the sound, in the rich tradition of both L. Zeppelin and S.Tap, if you will. Let's be blunt. That wasn't gonna happen. Nevertheless, I had a go at making a fist of the required task in the discomfort of my home studio. Finally, not really having a clue as to whether or not my efforts would prove acceptable on the day, I decided to throw the classic-rock kitchen sink at the problem. I set up my pedal board with a small amount of compression (Boss), mild overdrive (Zen Drive), digital reverb with lots of spin using the feedback control, a digital delay with a long interval and a volume pedal to feed in the sound with no attack at the front end. I then packed a bag with as many alternatives as I could muster - EBow, Mesa Boogie V-Twin, two fancy Strymon pedals, OCD distortion pedal, flanger, two chorus pedals, a bottleneck and the usual cables and tuners. I then selected a PRS Custom guitar and backed it up with my Collings I-35 and Parker Fly. Finally, I loaded both a Fender Super Champ and a Fender Princeton Reverb Reissue and set off for the iconic parking crisis that is EMI in Abbey Road, NW8.

I arrived for the 6pm session at 4pm, quite deliberately, and sought out the composer. A charming man, made even more attractive to me by listening to the first sound I'd set up and commenting - "That's great". The guitar part appeared. It consisted mainly of two notes - a minim and a semibreve, repeated about eight times. At the appointed hour the 130-odd musicians of the orchestra assembled in the main studio area while I remained isolated in a booth with only two video screens for company.

We recorded one take. At 6.10pm we performed take two. At 6.20pm we patched two small sections. At 6.30pm we were all thanked profusely and, in time-honoured tradition, asked to leave as quickly as possible. In short, four days of anxiety followed by 30 minutes of recording. As my eldest son Jamie was wont to say at the age of four, "It's a funny old world, Dad." Nuff said.

For more on Mitch and his musical exploits with the Studio Kings, go to: www.mitchdalton.co.uk

Hold the Ebow directly over the string you want to add sustain to



Four days of worry about an impending session were allayed in 30 mins, tells Mitch

BOBBY BANK / GETTY IMAGES

JAM TRACKS TIPS

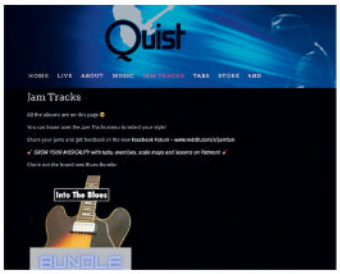
Use these to navigate our bonus backing tracks

1 Easy Rollin' Blues - A Minor

We start with a relatively straightforward but fun blues jam in A Minor, where your reliable friend the A Minor Pentatonic scale (A-C-D-E-G) is a great place to begin your improvational journey.

2 C Minor Groove Jam

Next up is a groove jam in C Minor (main chords Fm9 and Cm). Use C Minor Pentatonic (C-E♭-F-G-B♭) and C Minor scale (C-D-E♭-F-G-A♭-B♭) to get started. Try adding jazzy slurs and trills.



3 Super Slow Blues (E)

Here's a very slow blues in E, where you can mix E Major Pentatonic (E-F#-G#-B-C#) and E Minor Pentatonic (E-G-A-B-D) for some bluesy vibes. Fast licks over this slow tempo sound great!

4 Sweet Groove - A Minor

We finish with a fun groove vamp in A Minor. Try the A Minor Blues scale (A-C-D-E♭-E-G) on this - as well as A Minor Pentatonic (A-C-D-E-G) and the A Minor scale (A-B-C-D-E-F-G). Go for chord tones like 3rd and ♭7th too.

Visit www.Quistorama.com/jamtracks and subscribe to www.youtube.com/QuistTV for more jam tracks. Quist's new album Garden Beats is out now and you can find him on Spotify, Apple Music and Instagram, as well as on Patreon.com/QuistJam for access to his popular library of jam tracks, tabs & lessons.

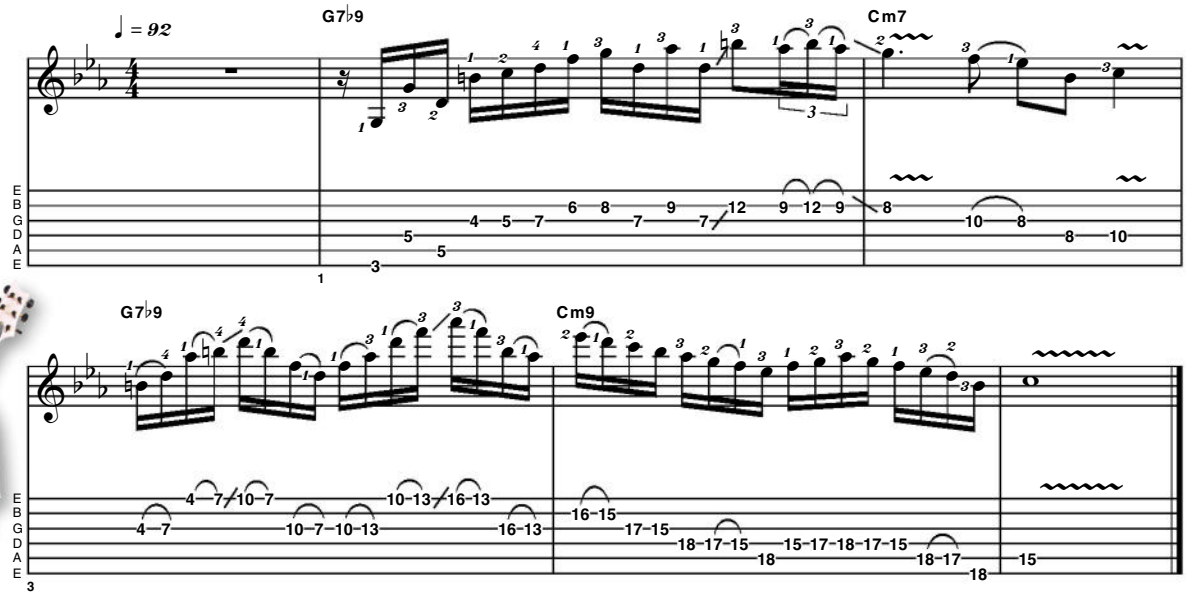
PHIL HILBORNE'S ONE-MINUTE LICK

Phrygian Dominant, Minor V-I Licks

Here are two ideas that navigate a V-I progression in Cm (G7-Cm), but the G7 has been extended to G7♭9 and the Cm is either Cm7 or Cm9. For the G7♭9 I used G Phrygian Dominant, mode five of C Harmonic Minor (C-D-E♭-F-G-A♭-B-C). G Phrygian Dominant is: G-A♭-B-C-D-E♭-F. For the Cm in bar 2 I used C Minor Pentatonic : C-E♭-F-G-B♭. For the Cm in bar 4 it was C Aeolian: C-D-E♭-F-G-A♭-B♭. The first phrase in bars 1-2 relies upon interval skips and pedal tones. Notice how well the notes fit the chords, notably the 3d of the G chord (B) in bar 1 that changes to a B♭ (♭7 of Cm7) in bar 2. The second phrase uses the Diminished arpeggio from the G7♭9 chord. In fact, bar 3 is a string-skipped Diminished fingering. The remainder of the lick (bars 4-5) contains a descending Aeolian line that uses legato and alternate picking. Take note of the suggested fretting-hand fingering; I find it more comfortable this way but you could revert to a finger-per-fret scheme if you prefer.

FAST

SLOW



MARCIO PHILOMENA

Guitar instrumentals have supplied some of music's most evocative moments. Jason Sidwell asks top guitarists for their take on this iconic movement. This month: ***the brilliant New York-based Brazilian jazz guitarist.***

GT: What is it about guitar instrumentals that appeals to you?
MP: I've always loved the freedom of improvised music, and there's something to the flow of a great improvised guitar solo that I find really appealing.

GT: What can an instrumental provide a listener that a vocal song can't?
MP: Like a good book or movie, it leaves things open to interpretation. You can almost assign any meaning to it, and that sometimes can be wildly different than what the composer had in mind.

GT: Are there any tendencies that you aim to embrace or avoid - rhythms, harmony, playing approach?
MP: I always try to write the things that I really hear. So in that sense I avoid writing out of concepts, for instance aiming to write a song in a specific metre or around a specific chord. Maybe I'll try to have more of that in my next album to balance things out, but on the one I've released, it's mainly that.

GT: Is a typical song structure of intro, verse, chorus, middle eight, verse, etc, always relevant for an instrumental?
MP: Since I grew up listening to pop and rock songs, I try to write within that structure as much as I can. But usually things end up falling on the classic AABA form of a jazz standard that, as instrumentalists, we end up getting really familiar with.

GT: How useful is studying a vocalist's approach for creating guitar melodies?
MP: It's incredibly useful. You learn so much about restraint and dynamics when you pay attention to a vocal interpretation.

GT: How do you start writing one; is there a typical approach or inspiration for you?
MP: It usually starts with a short melody that I hear somewhere. Recently it has been coming from 19th-century composers like Debussy or Grieg. From there I try to write whatever catches that mood. Most of the time it turns out sounding completely different from whatever idea inspired it, but I guess that's what's so cool about writing, you never really know where it's gonna go.

GT: What do you aim for when your performance is centre stage as it is when playing an instrumental?
MP: I try as much as I can to have things centred in melody, but obviously there's so much muscle memory involved in improvised solos on the guitar, and it's easy to just do that. So whenever I can I try to remind myself to trust the melody, which is usually hard and nerve wracking!

GT: Many vocal songs feature a guitar solo that starts low and slow and then finishes high and fast. Is this approach useful for developing pace and dynamics over an instrumental's duration?
MP: The beauty (and the problem) with guitar solos on vocal songs is that they have to tell a whole story in a very short period of time. On instrumental pieces, where you have longer solos, you see less of that pattern and you can take more chances.

"THE INTERACTION AND SUPPORT OF THE RHYTHM SECTION IS PARAMOUNT. IF THERE'S NO CHEMISTRY, IT DOES NOT SOUND GOOD"

GT: What type of guitar tone do you prefer?
MP: It's a lifelong battle, I'm always looking for this specific sound I have in my head. I love the piano, I listen a lot to piano players and sometimes I wish I could play it myself. So I want to find a way of having that soft attack and the full-bodied richness of a grand piano on the guitar somehow.

GT: Do you have favourite keys or tempos, either to write or play in?
MP: Unfortunately, I seem to have a tendency of writing medium and slow tempo tunes, so I totally gravitate towards that. It's just easier to make melodies shine on those. I do have to force myself to write uptempo tunes sometimes.

GT: Do you find Minor or Major keys more preferable to write in?
MP: Since I usually start with a little melody, I let that inform what key the song is going to be in. So both are kind of the same to me. Equally as hard!

GT: Do you have any favourite modes?
MP: Lydian! I love the openness of it. It's equally as bright and as mysterious.

GT: What about modulations into new keys?
MP: It's such a great tool to add movement to a tune. I really try to have it there whenever the melody allows.

GT: Do you view the backing band in a different way than you would when performing a vocal song?
MP: Absolutely! On an instrumental tune the interaction and support of the rhythm section is paramount. If there's no chemistry in the band, no matter how good the soloist is, the thing just does not sound good!

GT: What are your views on harmonising guitar melodies?
MP: I love doing that on the guitar. Specifically, if I'm playing trio with bass and drums. I think it's really important to learn the fingerings for intervals like 3rds, 6ths and 4ths, for every scale on the guitar so it becomes easy to go for when needed.

GT: What three guitar instrumentals have inspired you, and why?
MP: Grant Green playing My Favourite Things on the album Matador: Grant has always been one of my favourite guitar players, very underrated in my opinion. The way he makes the guitar sound huge on this, with just a little reverb and nothing else, is incredible. John Scofield, Wee, from En Route: Sco is a role model for spontaneity, he's not afraid of taking chances, chorus after chorus. Time feel, creativity, tone, interplay, everything is there! Kurt Rosenwinkel, Chords, on The Remedy. Kurt is a guitar hero; he set the tone for what modern jazz guitar sounds like today. All throughout this album his playing is unbelievable!

Marcio's debut album, Trails is out now. Or check him out on Instagram @ marciophilomena

Marcio Philomena playing his archtop Montreux guitar by Heeres Custom

SPECIAL FEATURE
Country-Blues-Rock!

This month **Andy Saphir** shows how mixing Major and Minor Pentatonic scales, adding extra notes and country guitar articulations, can build you a whole new lickbag.

ABILITY RATING Moderate ✪✪✪✪✪

Info https://bit.ly/3uvNmB6
Key Various **Tempo** Various

Will improve your…
✔ Fretboard knowledge
✔ Chord/scale theory
✔ Country-blues vocabulary

In this feature we're going to look at how to get some country-blues flavour into your playing. Listening to iconic country-rock bands such as The Allman Brothers, The Flying Burrito Brothers and Eagles, legendary players like Joe Walsh, Don Felder, Dickey Betts, Clarence White, Glen Campbell, Albert Lee and Ray Flacke, and more recently Brent Mason, Vince Gill, Keith Urban and Tom Bukovac, will give you an idea of how these guitarists combine classic blues sounds with a more country flavour.

If you're familiar with blues, you will doubtless be aware of how we use the Minor Pentatonic scale (R-♭3-4-5-♭7) as a basis for much of the classic vocabulary, but when we play country music, much of our vocabulary comes from the Major Pentatonic scale (R-2-3-5-6). This is because so many country songs are based firmly in a Major tonality, so the notes that make up a Major chord (R-3-5) are represented in the scale. Playing licks from this scale will give a prettier, happier sound, and when we incorporate stylistic techniques such as pedal steel-style string bends, double-stops etc, we going to start to sound 'country'.

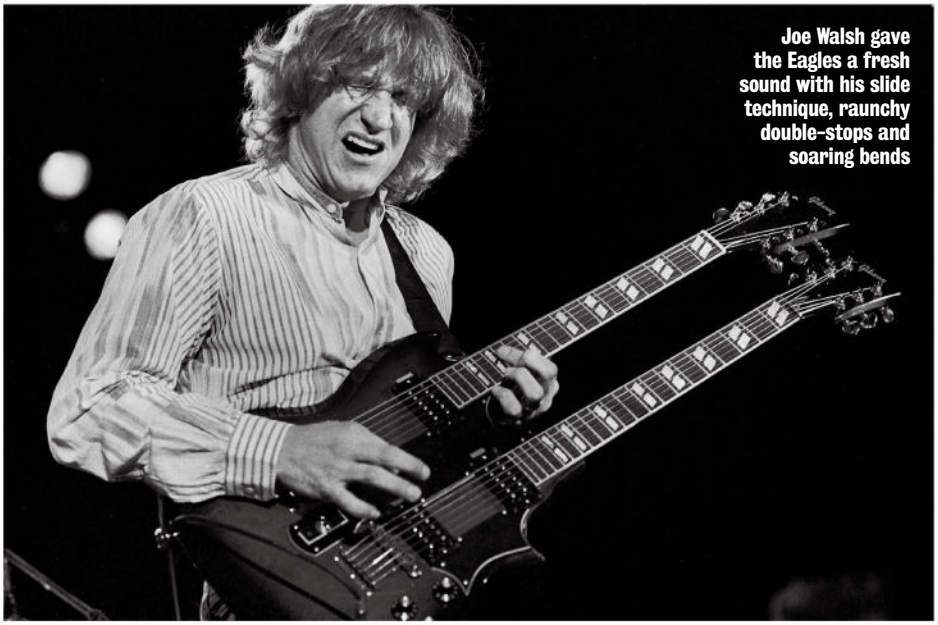
Sometimes though, that overtly happy sound can be too much, or not ideal, especially when we want to sound a bit more bluesy or rocky, so in these instances we need to create licks and phrases that bounce between Major and Minor Pentatonic scales and ones that mix notes from both of them in one phrase. Doing this well will give us that country sound and approach but mixed with blues - the best of both worlds!

If you look at both of these scales combined into one, you get the following notes: R-2-♭3-3-4-5-6-♭7, which is a hybrid scale of Minor and Major Pentatonic. Furthermore, if you add the ♭5th interval that we find in the Minor Blues scale (R-♭3-4-♭5-5-♭7), you incorporate an even more bluesy element. Additionally, if you remove the ♭3 from the hybrid scale, you get the notes of the Mixolydian mode (R-2-3-4-5-6-♭7).

All of these scale-based approaches can give us a seemingly endless combination of potential note choices. But looking at it this way can also seem rather daunting. So a good way to approach it is by doing a lot of listening and learning of solos, licks and lines that incorporate these various combinations, analysing the origin of the various notes along the way. It won't take long for you to start playing this way instinctively, and this in turn will help you to develop your own ideas.

To this end we have five exercises which layer the different Major intervals (2nd-3rd-6th) onto Minor Pentatonic phrases, and also mix Major Pentatonic and Mixolydian tonalities to give you an idea of how these note combinations create different sounds. In addition, there are two mini pieces to learn, one mid-paced and the other more uptempo, to which I've given a country flavoured blues-rock vibe.

Take your time with the examples, absorb the 'sound' of the licks, hear where the key notes of R-3-5-♭7 are, note how the phrases are structured, and the various country-style articulations employed to create them. Do so and pretty soon you'll be developing your own country-blues vocabulary. Have fun!



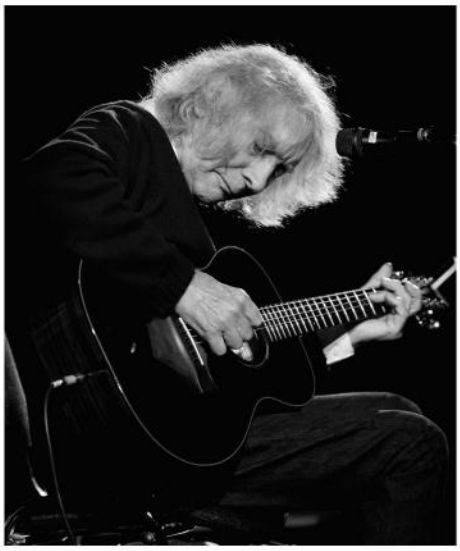
Joe Walsh gave the Eagles a fresh sound with his slide technique, raunchy double-stops and soaring bends

PAUL NATKIN / GETTY IMAGES

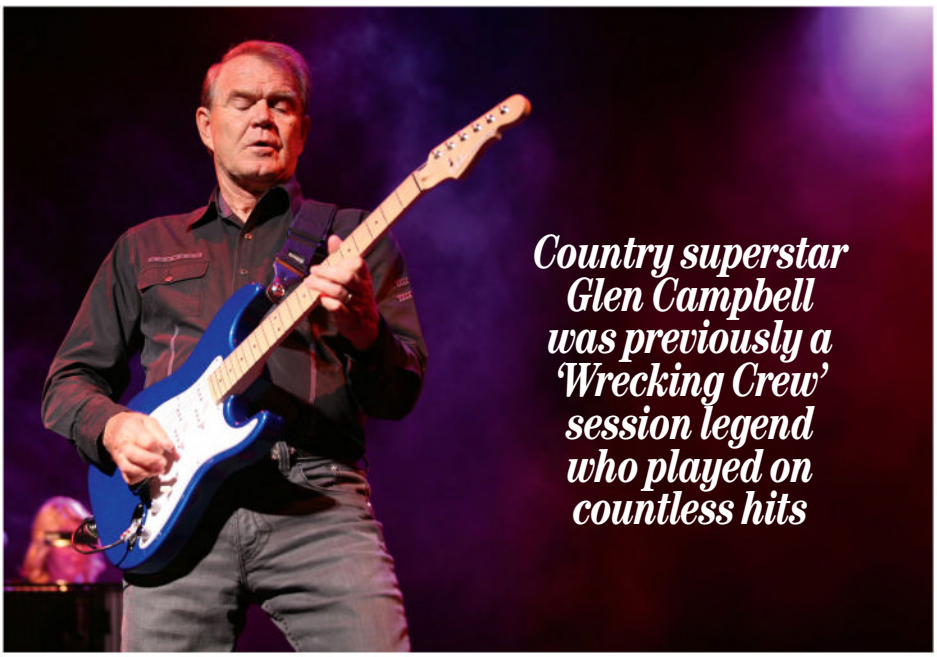
NEXT MONTH *Jon Bishop looks at the rockier side of George, John and Paul from* ***The Beatles***

Get the Tone

A single-coil guitar will give a cleaner, more traditional country approach, with perhaps a little compression to add sustain and smooth out the sound. A humbucking guitar is better for heavier country-rock, where more overdrive is required. A fixed bridge guitar will avoid tuning discrepancies when playing two strings where one is held bent. Add reverb or delay.



Left to right: Albert Lee, Brad Paisley, Glen Campbell, Brent Mason, Dickey Betts, Tom Bukovac (with Heart's Ann Wilson)



Country superstar Glen Campbell was previously a 'Wrecking Crew' session legend who played on countless hits

TRACK RECORD Dickey Betts' solo on Ramblin Man (The Allman Brothers Live At University Of Florida) is a great example of country-blues improvisation, while Albert Lee displays his virtuosity on Born To Run (Heartbreak Hill). Joe Walsh on Life's Been Good (Eagles Live 1980) illustrates his high-energy approach, and Brent Mason's instrumental Hot Wired shows country-blues in a super fast setting!

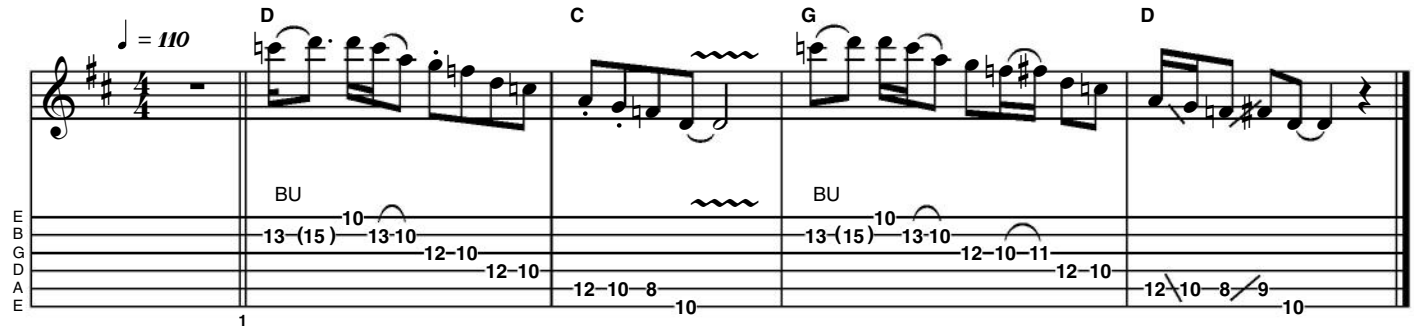
ROBIN LITTLE / RICHARD ECCLESTONE / ROBERTA PARKIN / REDFERNS / RICK DIAMOND / SCOTT DUDELSON / GETTY IMAGES

PLAY BACKING

VIDEO & AUDIO https://bit.ly/3uvNmB6

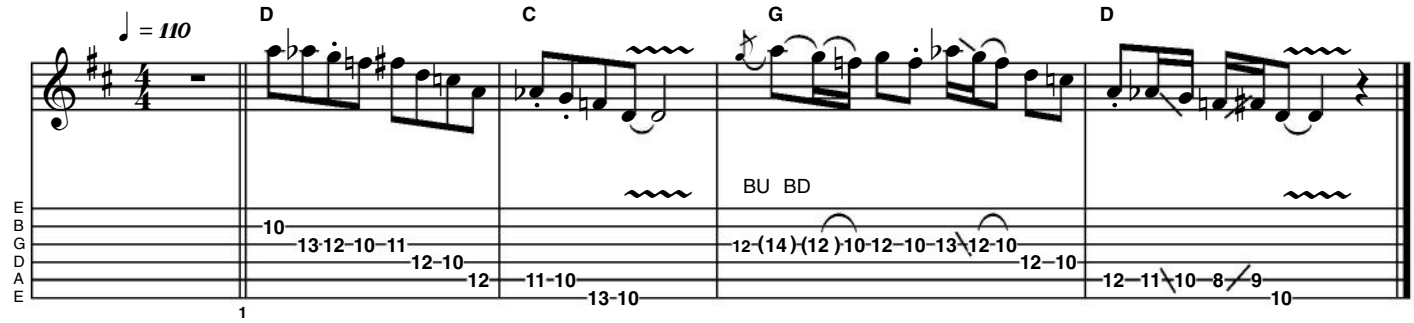
EXERCISE 1

[Bars 1-2] This is a standard blues lick based on D Minor Pentatonic scale (D-F-G-A-C). Make sure the tone interval bend on the second string is accurately pitched. **[Bars 3-4]** This lick is similar to the previous one, except that it introduces the Major 3rd (F#) note (11th fret, third string and 9th fret, fifth string).



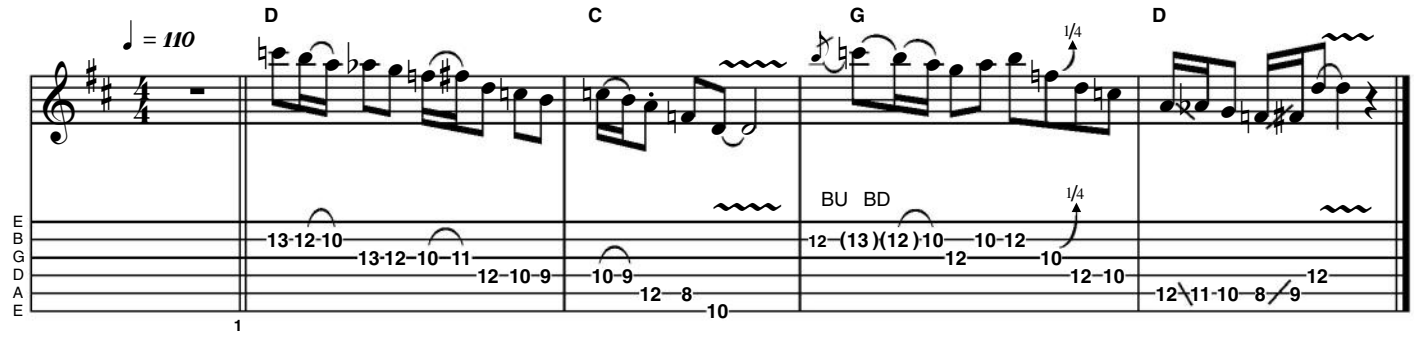
EXERCISE 2

[Bars 1-2] This country-blues lick adds the Major 3rd but also the ♭5th 'blue note' (13th fret third string and 11th fret, fifth string) from the D Minor Blues scale (D-F-G-A♭-A-C), which adds a more bluesy sound. **[Bars 3-4]** Make sure the third-string tone bend on beat 1 is accurately pitched in order to appreciate the difference between this, and the subsequent ♭5th note on beat 3. Getting these articulations spot on is what country-blues playing is all about.



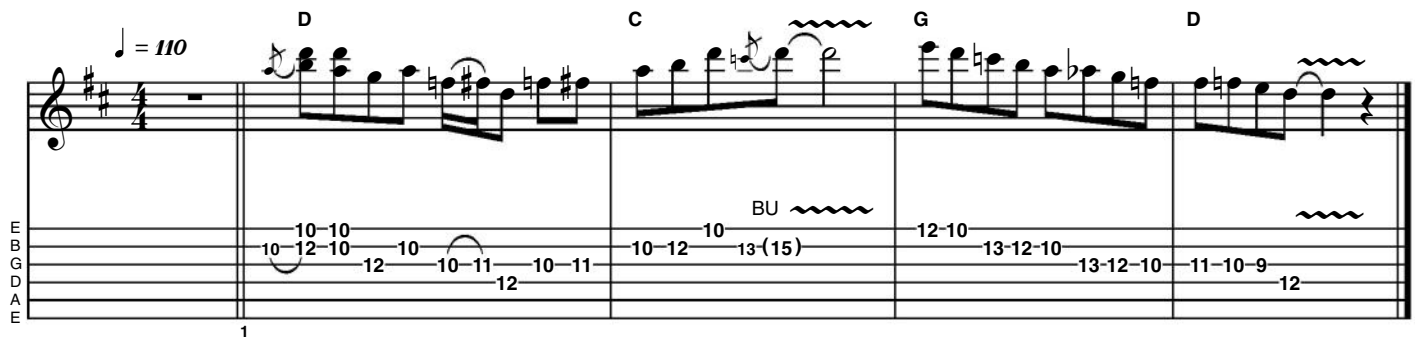
EXERCISE 3

These phrases add the Major 6th (B note in D) to the blues licks, in addition to the Major 3rd and ♭5th. The 3rd and 6th can be borrowed from the Major Pentatonic scale (R-2-3-5-6), but also from the Mixolydian mode (R-2-3-4-5-6-♭7), especially when used in conjunction with the ♭7th (C note in D).



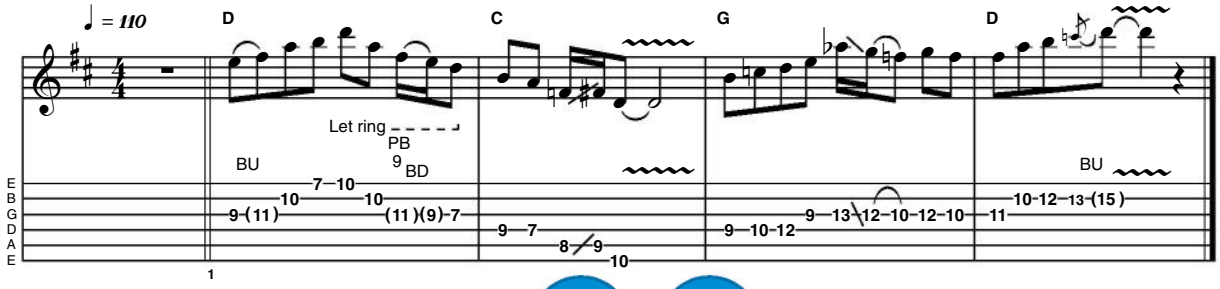
EXERCISE 4

[Bars 1-2] This lick has a more noticeable country flavour because it uses a D Major Pentatonic (D-E-F#-A-B) tonality. The ♭3rd to Major 3rd move gives a bluesy vibe. **[Bars 3 -4]** The scalic movement descending from the Major 2nd (E note) to the root note (D), going through the ♭7th (C) and 6th (B) to the 5th (A note) on beats 1 and 2, give a definite D Mixolydian mode (D-E-F#-G-A-B-C) sound. The following ♭5th and ♭3rd going to Major 3rd again keeps things bluesy.



EXERCISE 5

[Bars 1-2] This distinctly country sounding phrase uses a mainly D Major Pentatonic and mimicks the kind of lick of a pedal steel guitar could play. Use your fretting-hand's fourth finger on beat 3 to hold down the top two strings at the 10th fret, while the third finger pre-bends the third string a tone at the 9th fret, then lets it down. Let all three strings ring. **[Bars 3 -4]** This Mixolydian line with the familiar ♭5th and ♭3rd to Major 3rd move keeps the bluesy flavour.



MIDTEMPO PIECE, RHYTHM

PLAY BACKING

NOTES

[Bars 1-8] Play the appropriate blues shuffle rhythm for each chord, and feel free to use fretting-hand muting to add percussive scratches and rhythmic interest, especially after the third beat of each bar. Aim to keep the timing locked in tight to maintain a good groove. **[Bars 9-16]** The technical approach changes here to one of arpeggiating chords. Again, keep the timing accurate and let the notes ring together to keep things flowing and fluent.

MIDTEMPO PIECE, SOLO

PLAY BACKING

NOTES

[Bars 1-8] These bars mix notes of D Minor Pentatonic (D-F-G-A-C) and D Mixolydian (D-E-F#-G-A-B-C) to create some tasty country-blues sounds. Note the quick use of the ♭5th (A♭) from the D Minor Blues scale (D-F-G-A♭-A-C) in bar 8. **[Bar 11]** This triplet phrase uses a chromatic line from a 'hybrid' scale of D Minor Blues and Mixolydian (R-2-♭3-3-4-♭5-5-6-♭7). The chromatic ascent from ♭3rd-5th is widely used in country, blues and jazz. **[Bar 12]** This country bend marks the A chord using A Major Pentatonic scale (A-B-C#-E-F#). **[Bar 13]** For this tricky lick, bend the first string ,15th fret (G) up a full tone to the 17th fret (A) but then re-pick it a semitone lower (A♭). This necessitates some very accurate pre-bending of the string, so ensure you listen carefully.

UPTEMPO PIECE, RHYTHM

PLAY BACKING

NOTES

The technical approach to this rhythm part requires that it's played with a good degree of timing accuracy due to the overall tempo. You can sparingly add some fretting-hand muted scratches to enhance the groove, but don't overcrowd it.

Approach relatively lightly, with an eighth-note framework (downstroke on the beat, upstroke on the off beat) and with a bounce so the whole sounds rhythmic, even when playing the single-string connecting notes seen in bars 4, 7 and 14.

UPTEMPO PIECE, SOLO

PLAY BACKING

NOTES

[Bars 1 -6] These phrases are based on mixing notes taken from the A Minor Pentatonic (A-C-D-E-G) and A Major Pentatonic (A-B-C#-E-F#) scales, but as in the lick in bar 3, can also be looked at as being from A Mixolydian (A-B-C#-D-E-F#-G) as we have a descending line going from the ♭7th (G note) through the 6th (F#), 5th (E) and 4th (D). **[Bars 7-8]** This typical country bend marks the E chord here, and uses the root, 2nd, 3rd, 4th and 5th from the E Mixolydian scale (E-F#-G#-A-B-C#-D). Ensure the second-string bend remains accurately at pitch before it descends. This almost 'mechanical' bending style is typical of country guitar.

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VIDEO MASTERCLASS
Modern Legato

ON VIDEO

In this special feature **Jamie Hunt** taps into a variety of techniques designed to make your playing sound silky smooth, effortlessly fast, and highly impressive.

ABILITY RATING Moderate/Advanced

Info https://bit.ly/3uvNmB6
Key Various **Tempo** Various

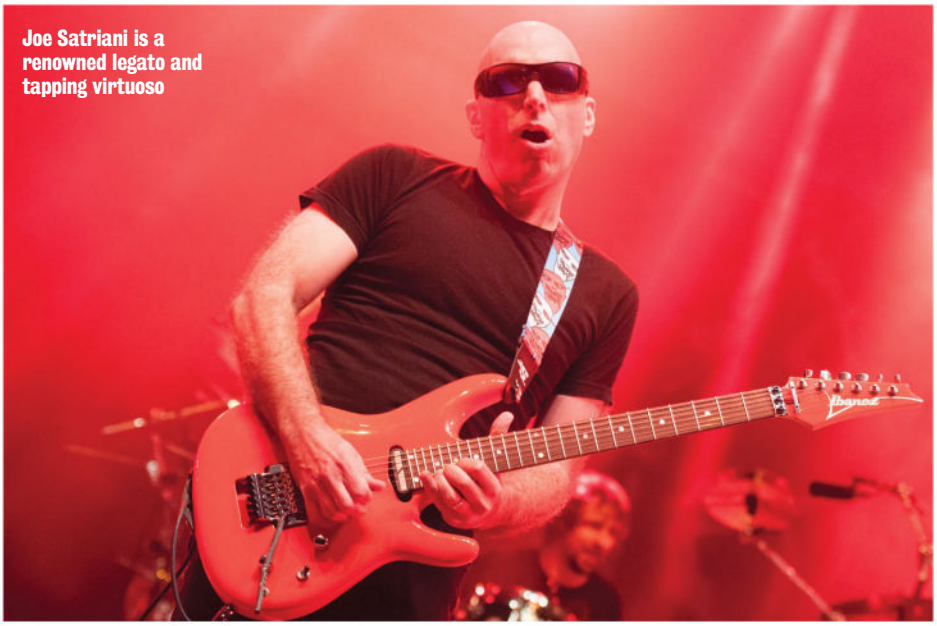
Will improve your…
✔ Hammer-ons and pull-offs
✔ Tapping across strings ✔ String muting

Hammer-ons and pull-offs have served guitarists faithfully over the decades, evolving from subtle embellishments through to trills and flamboyant flurries of notes. During the 70s, players like Jimmy Page (Stairway To Heaven), Eric Clapton (Crossroads), Paul Kossoff (Alright Now), Alvin Lee (I'm Going Home), and Jimi Hendrix (Little Wing) saw the potential for legato technique to facilitate Pentatonic licks that generated speed without requiring much effort from the picking hand. By 1978, Van Halen's self-titled, debut album saw Eddie expanding the hammer-on and pull-off concept to the picking hand, making way for tapped arpeggios sequences along the strings on songs like Eruption. In the 80s, Joe Satriani took legato a stage further by combining it with three-notes-per-string scale shapes, making way for fast, cascading sequences across the fretboard. By the early 90s, Greg Howe had developed a more intervallic approach to legato, seeing the hammer-on as a vehicle to start new phrases, change string, or access wide interval jumps without involving the picking hand. Howe labelled this technique 'hammer-ons from nowhere' and this approach is a feature on the tracks such as A Delicacy, from Howe II's 1991 album Now Here This, and Desiderata from Greg's 1993 album, Introspection.

In more recent years, Tosin Abasi has taken the Hammer-Ons From Nowhere technique to new levels by using extended range guitars to expand the number of notes that can be accessed. In addition, the inclusion of palm muting, and selective picking make way for a more rhythmic, textural effect, as heard on songs like Ka$cade, from the Animals As Leaders' album, The Joy Of Motion.

Other contemporary approaches to tapping have seen it evolve from linear, single-string phrases, á la Eddie Van Halen, to a vehicle to access wide intervals that skip strings. Players like Polyphia's Tim Henson achieve this by fretting barre chords while tapping melodic sequences across the strings. Alternatively, Guthrie Govan often uses string-skipped arpeggios combined with tapping; check out the scary stretch and tap plus string skip lick on his track, Fives.

In this lesson, we'll explore the principles of hammer-ons from nowhere, intervallic phrases led by the fretting hand, tapping sequences that occur on a single string, as well as tapping arpeggiated sequences across multiple strings. Once you've worked through the individual exercises, each of the components will be brought together within the following two study pieces.



Joe Satriani is a renowned legato and tapping virtuoso

DAVID REDFERN/REDFERNS VIA GETTY IMAGES

NEXT MONTH *Jamie Humphries celebrates the San Francisco rhythmic rock sound of* ***T-Ride***

Get the Tone

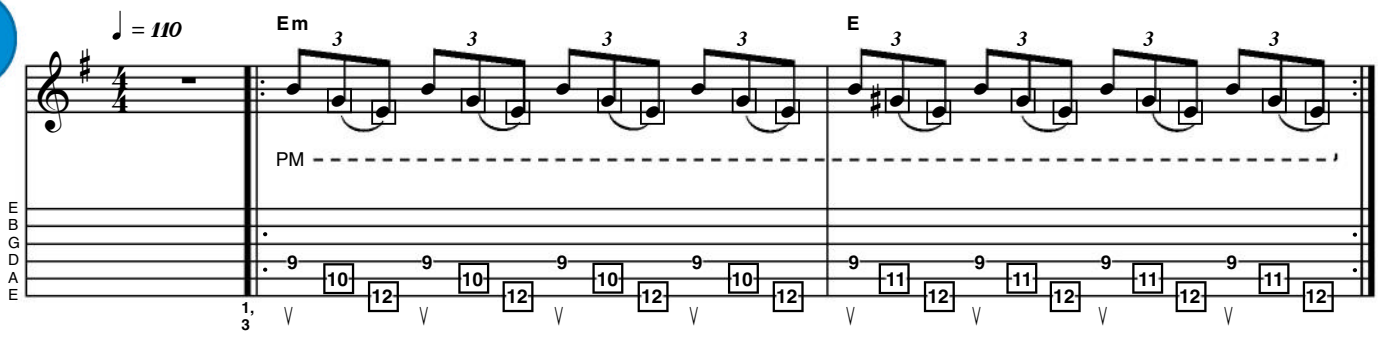
Use your bridge pickup and raise the gain until you get some bite in your notes. A compressor with the threshold set low and the ratio set high will balance the attack between legato and picked notes. Most importantly though, make sure your guitar's action isn't too high; aim for 1.5-2mm at the 12th fret. Finally, a set of .009 or .010 strings is common for easier legato.

TRACK RECORD Check out Eruption on Van Halen (1978) as the outro arpeggio tapping is genuinely revolutionary, quite a step up from the slinky pull-offs in Led Zeppelin's Heartbreaker middle solo that inspired it. Another special arpeggio hammer-on moment can be heard in Joe Satriani's The Mystical Potato Head Groove Thing. Alternatively, visit Youtube to see Tosin Abasi playing at NAMM; he's really stunning!

EXERCISE 1 DESCENDING ARPEGGIOS

This exercise is a starting point for fretting-hand control. It alternates between E Minor and Major triads played with a picked note, followed by hammer-ons for the remaining two notes. Don't sustain any notes for too long (the palm muting helps here). Pick with a light upstroke to balance the volume with the hammer-ons.

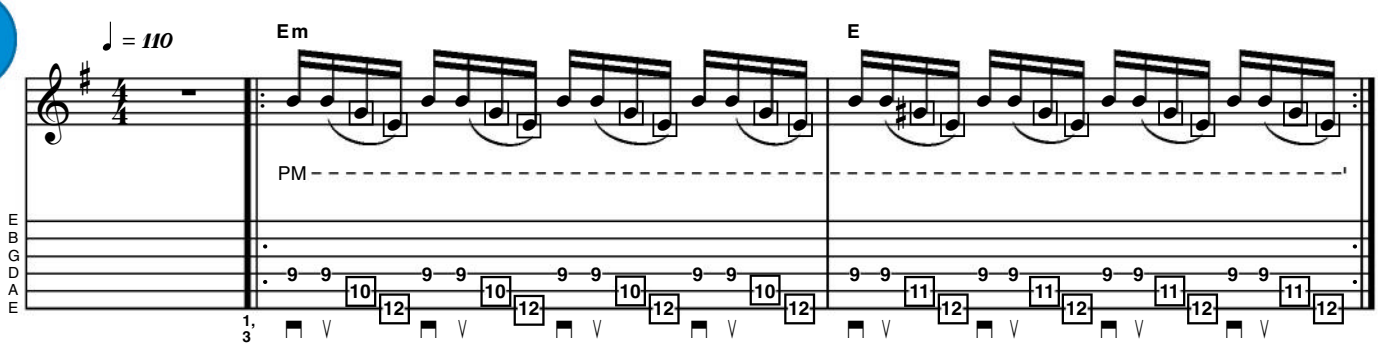
PLAY



EXERCISE 2 DOUBLE-PICKED STARTING NOTES

Here are the E Minor to E Major arpeggios again, but with the first note double picked to create four 16th note groupings per triad. Each beat begins with a down and an upstroke before hammering-on to the remaining notes. Palm muting will stop notes sustaining. Tosin Abasi is a fan of this double pick/hammer approach.

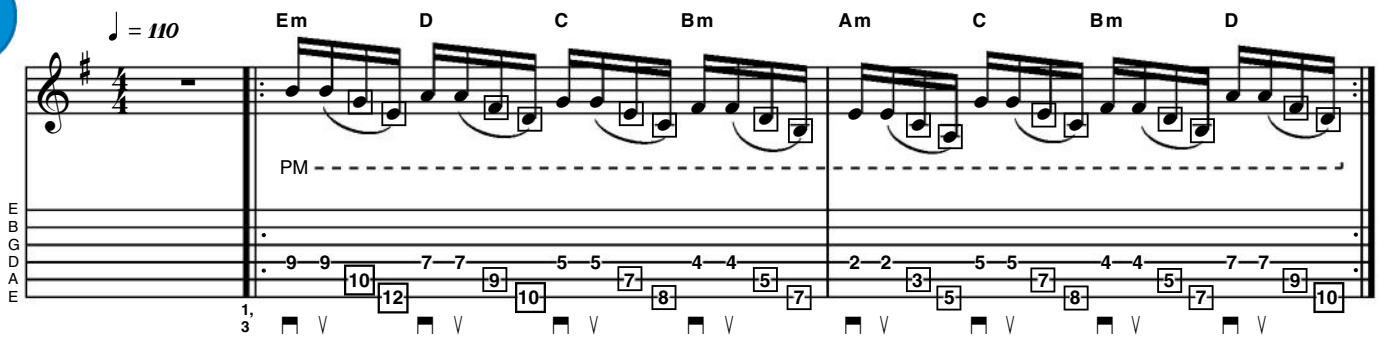
PLAY



EXERCISE 3 OUTLINING A CHORD PROGRESSION

Now we move our triad shapes along the fretboard to outline a chord progression in E Minor. Make sure you only have one finger on the fretboard at any time. This helps the fretting hand to move between the fretboard positions at speed as you'll only need to get your first finger in position before playing each new triad.

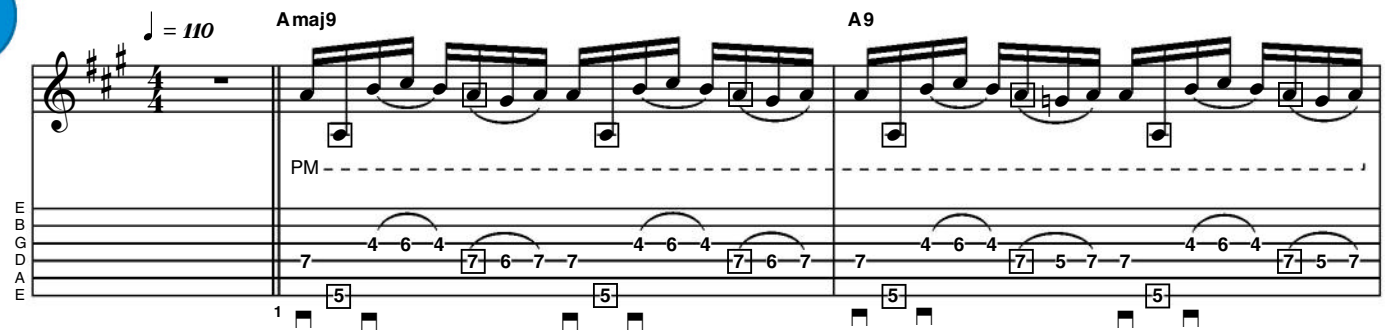
PLAY



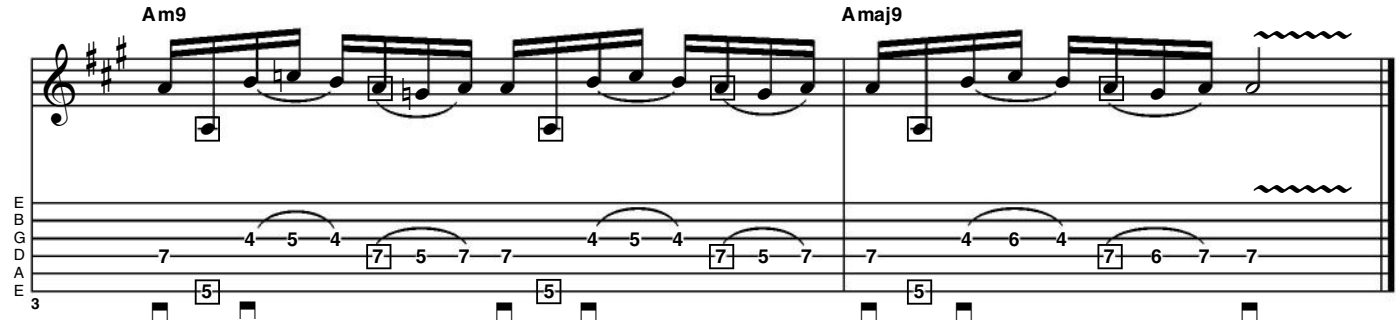
EXERCISE 4 OCTAVE JUMPS AND MELODIC SEQUENCES

Here we move between Amaj9, A9, and Am9 chords, with a fretting-hand hammer-on to achieve octave jumps between the roots of each chord. Further hammer-ons and pull-offs allow the 3rd, 7th, and 9th to form a melodic sequence. Downstrokes create momentum while the change in timbre brings shape to the sequence.

PLAY



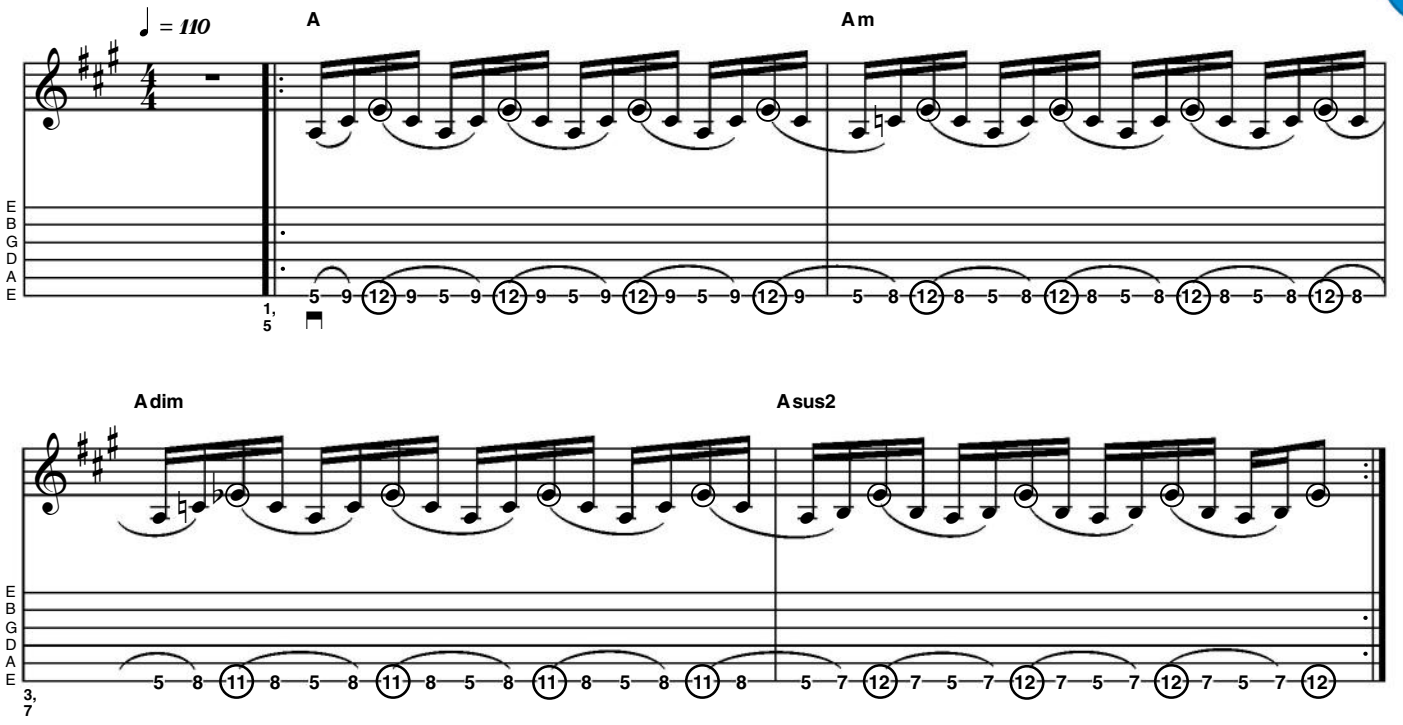
EXERCISE 4 OCTAVE JUMPS AND MELODIC SEQUENCES *(CONTINUED)*



EXERCISE 5 TAPPING EXERCISES

In this sequence, we outline arpeggios along the sixth string by fretting root notes with the first finger, Major or Minor 3rds with the fourth finger, and tapping the 5th interval with a finger of the picking hand. For the Asus2 arpeggio, use your second or third finger to fret the 2nd degree of the scale. To stabilise the tapping hand and help with tapping accuracy, rest your wrist against the body, toward the upper side of the neck.

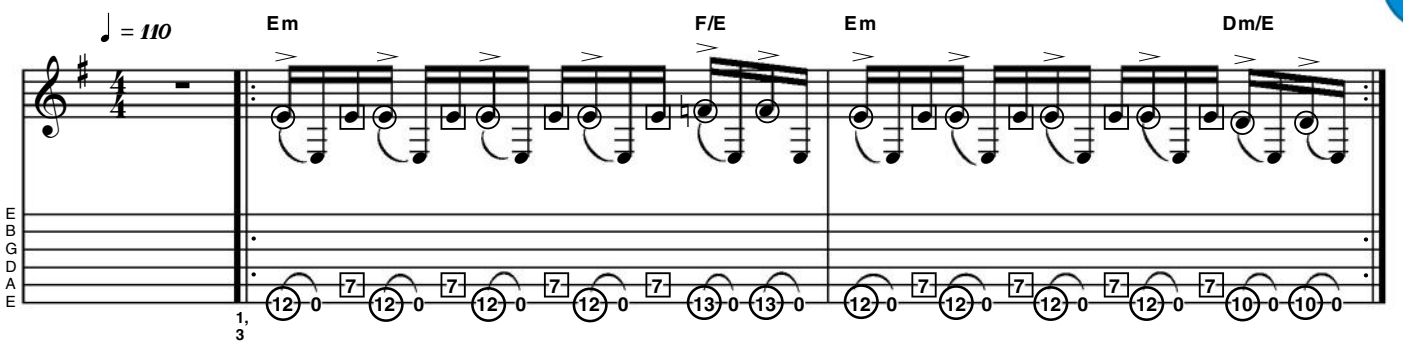
PLAY



EXERCISE 6 RHYTHMIC DISPLACEMENT

This E Phrygian riff is created by tapping an E note at the 12th fret of the sixth string, pulling-off to an E on the open sixth string, and then hammering-on to another E note on the 7th fret of the fifth string. This three-note sequence displaces across the bar when repeated over the 16th-note subdivision and makes the phrases sound musical and more interesting. For melodic variation, the tapping finger moves to F and D notes during phrase endings.

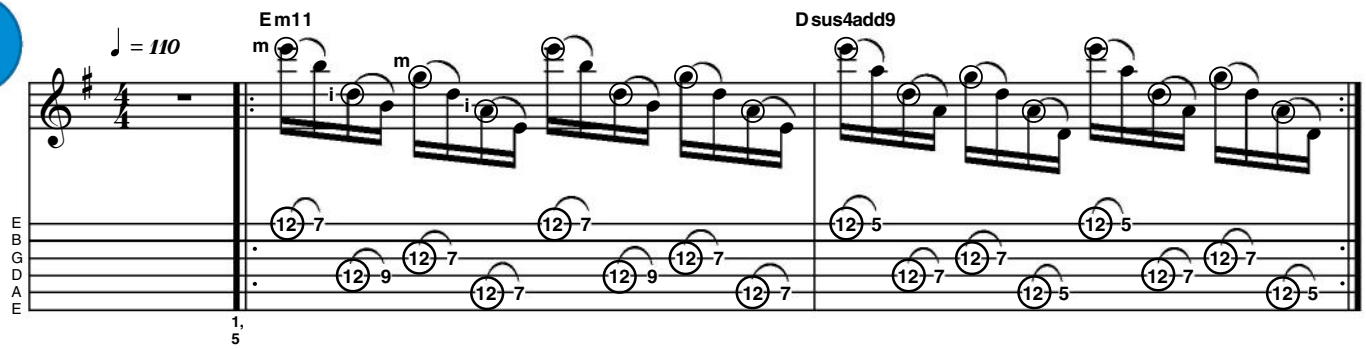
PLAY



EXERCISE 7 TAPPING ACROSS SEVERAL STRINGS

This textural sequence is achieved by fretting Em7 and D chords and tapping diatonic notes at the 12th fret of the first, third, fourth, and fifth string. The tapped notes create a cascading, intervallic effect while extending the fretted chord harmony to Em11 and Dsus4 add9 creates a more interesting sonic landscape. Use the first (i) and second (m) fingers of your picking hand to tap through the string changes at speed, taking it slowly at first if you find it tricky.

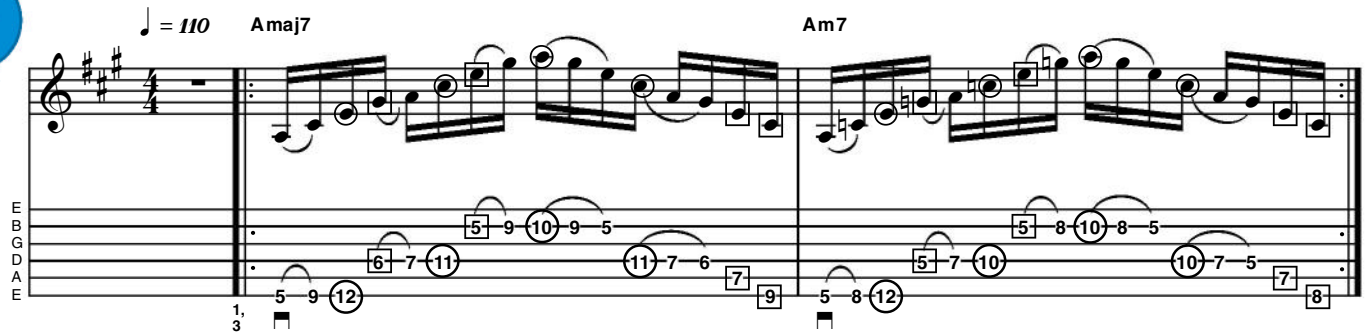
PLAY

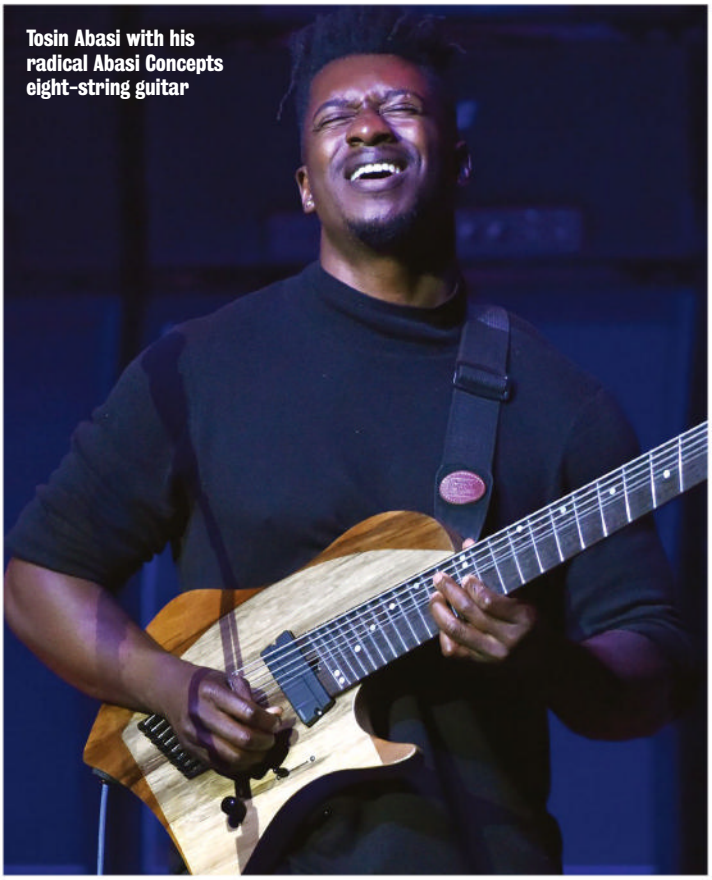


EXERCISE 8 ARPEGGIOS ACROSS TWO OCTAVES

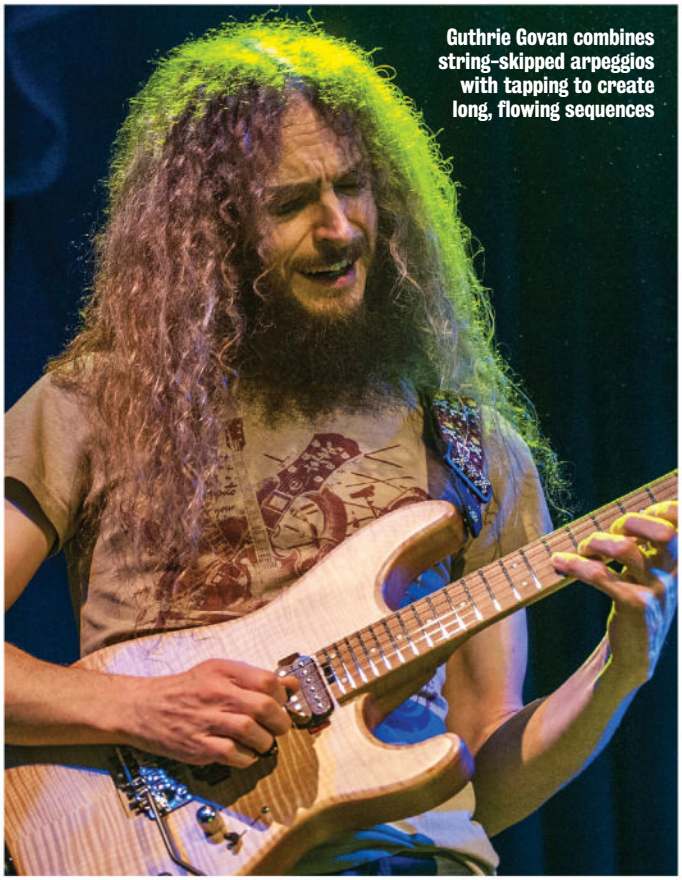
This Guthrie-like sequence combines picking hand-tapping, fretting-hand hammer-ons and pull-offs, and string skipping to play ascending and descending arpeggios across two octaves. To keep string changes defined, make sure you lift your tapping finger before the fretting hand hammers on to a new string. Additionally, use the inside of the fretting hand's first finger to mute treble strings while the inside wrist of your tapping hand mutes idle bass strings.

PLAY





Tosin Abasi with his radical Abasi Concepts eight-string guitar



Guthrie Govan combines string-skipped arpeggios with tapping to create long, flowing sequences

STEVE THORNE/REDFERNS VIA GETTY IMAGES TIM MOSENFELDER/GETTY IMAGES

STUDY PIECE ONE MAJOR TONALITY

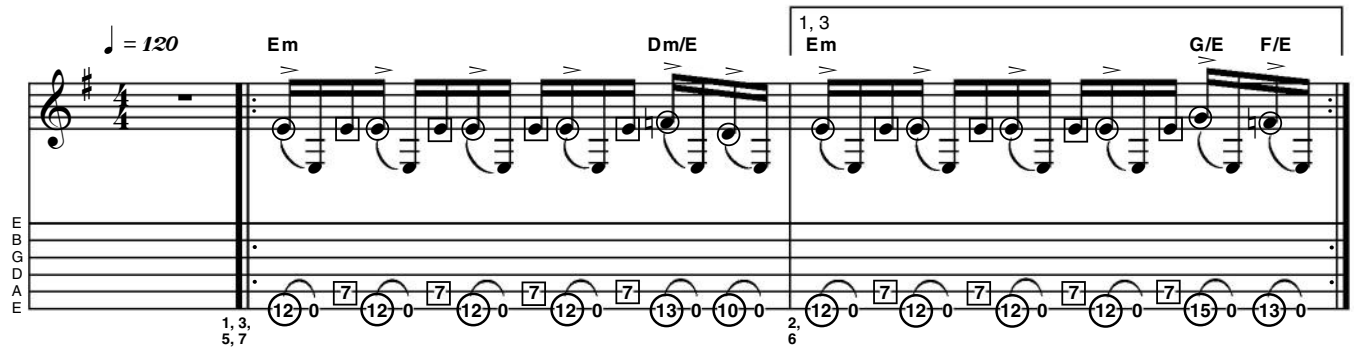
This piece begins with double-picked notes on open strings with the fretting hand hammering on arpeggio notes on the lower strings. It then moves to a string-skipped, two-octave Amaj7 arpeggio using tapping, plus hammer-ons and pull-offs from the fretting hand. Next, the piece moves to arpeggios using single notes played on open strings while the fretting hand hammers on Major and Minor 3rd intervals along the fourth and fifth strings. Finally, a series of Major triads are executed along the second, third, and fourth string by playing the 5th interval of each triad with an upstroke from the first finger of the fretting hand, while hammering on each corresponding 3rd and root note with the second and third fingers of the fretting hand.

STUDY PIECE ONE MAJOR TONALITY *(CONTINUED)*

PLAY BACKING

STUDY PIECE TWO MINOR TONALITY

The piece opens with an E Phrygian riff featuring tapped notes on the sixth string and fretting-hand hammer-ons on the fifth string. From here, a new riff outlines Am9 and Am11 chords by hammering octaves of the root note, followed by hammer-ons, pull-offs, and strategic downpicked notes facilitating the accompanying melody. Each phrase ends with a series of powerchords using fretting-hand hammer-ons along the fourth and fifth string while the picking hand repicks the notes on the fourth string. Finally, the piece ends with the fretting hand holding down Em7, D, and C barre chords while the picking hand taps melodic sequences and extended harmony notes at the 12th fret of the first, third, fourth, and fifth strings. You may want to take things slowly at first.



STUDY PIECE TWO MINOR TONALITY *(CONTINUED)*

ULF WAKENIUS
Seven Jazz Licks

ON VIDEO

VIDEO

John Wheatcroft brings you an exclusive lesson from the Swedish ex-Oscar Peterson virtuoso, showcasing his phenomenal technique and incredible jazz lines.

ABILITY RATING Advanced ✪✪✪✪✪

Info https://bit.ly/3uvNmB6
Key Various **Tempo** Various

Will improve your…
✔ Jazz vocabulary
✔ Rhythmic phrasing
✔ Articulation and expression

This month GT is thrilled to present an exclusive video lesson from Swedish jazz virtuoso Ulf Wakenius, with seven fully transcribed examples that showcase a broad range of melodic ideas, chord voicings, concepts and approaches.

Ulf is perhaps best known for his work with the legendary jazz pianist Oscar Peterson, performing in his trio with the equally incredible Danish double bass virtuoso, Niels-Henning Orsted Peterson. Wakenius also toured and recorded with jazz royalty, Ray Brown's trio, and along with his successful career as a solo artist he has collaborated with an impressive list of A-list guitarists, including Pat Metheny, Martin Taylor, Biréli Lagrène, Jimmy Rosenberg and many more. Perhaps the most touching of his recent collaborations, though, is Father & Son, the album he released with son Eric, a fine player in his own right.

As you might expect, Ulf's playing is steeped in the history of jazz, with a clear assimilation of swing and bebop based styles coming across loud and clear in every note he delivers. His sense of time and melodic intention is phenomenal, so much so that he performs each of our lines today unaccompanied, and for the majority of the time we're dealing with single notes. This level of command, confidence and authority comes from a combination of technique, experience and intense listening, so make sure to watch the video or listen to the audio for each lick several times before you reach for your guitar. His playing is also extremely bluesy and at times funky, so even if jazz isn't your main focus, we're certain there will be new techniques, concepts, phrases, licks and lines for you to learn and incorporate in your playing here somewhere, no matter what style you generally prefer.

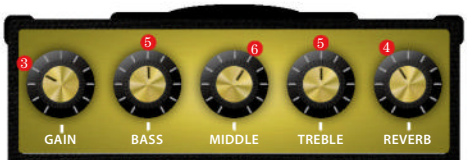
Ulf presents a set of seven of his favourite jazz lines for us here, based around a range of ideas such as static Dominant 7th and Minor 7th grooves, chromatic outside lines and Major II-V-I ideas.

Don't be put off if at first these ideas sound too fast or look too involved. Building technical facility doesn't happen overnight, so patience and persistence are your friends here. While it's a great idea to learn these ideas as written and in their entirely, you can also gain a huge amount and expand your options greatly from taking just small pieces from any idea that grabs your attention and see if you can assimilate these melodic fragments into your existing vocabulary.

It's a really powerful strategy to approach new material from the perspective of enhancing things you already know, rather than from an alien or completely foreign perspective, where you might struggle to actually use these ideas when you play. And this, surely, is the ultimate goal.

Swedish jazz virtuoso Ulf Wakenius plays seven of his coolest licks for GT

NEXT MONTH *Jon Bishop brings you six glissado whammy bar licks from* ***Fabio Golfetti***



Get the Tone

Ulf's tone is classic jazz all the way, so we're looking at an archtop Benedetto hollowbody on the neck pickup with medium gauge flatwound strings into a full-bodied clean amp, with a moderate amount of reverb to add breadth to the tone. Select your guitar's neck pickup and consider picking a little closer to the neck to add bass and body to the tone.

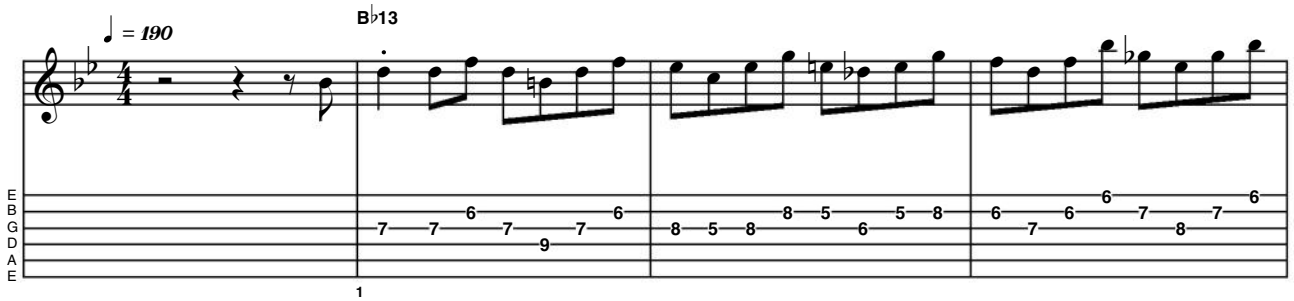
TRACK RECORD Ulf has an extensive portfolio of albums and they're all great, but to narrow it down we'd like to recommend Taste Of Honey (Act 2020), Ulf's Paul McCartney tribute, Father & Son (Act 2017), a touching recording of Wakenius with his son Eric, and A Summer Night In Munich (Telarc 1999), a live recording with the legendary Oscar Peterson, Niels-Henning Orsted Pederson and Martin Drew.

EXAMPLE 1 JAZZ-BLUES LICK FOR B♭13

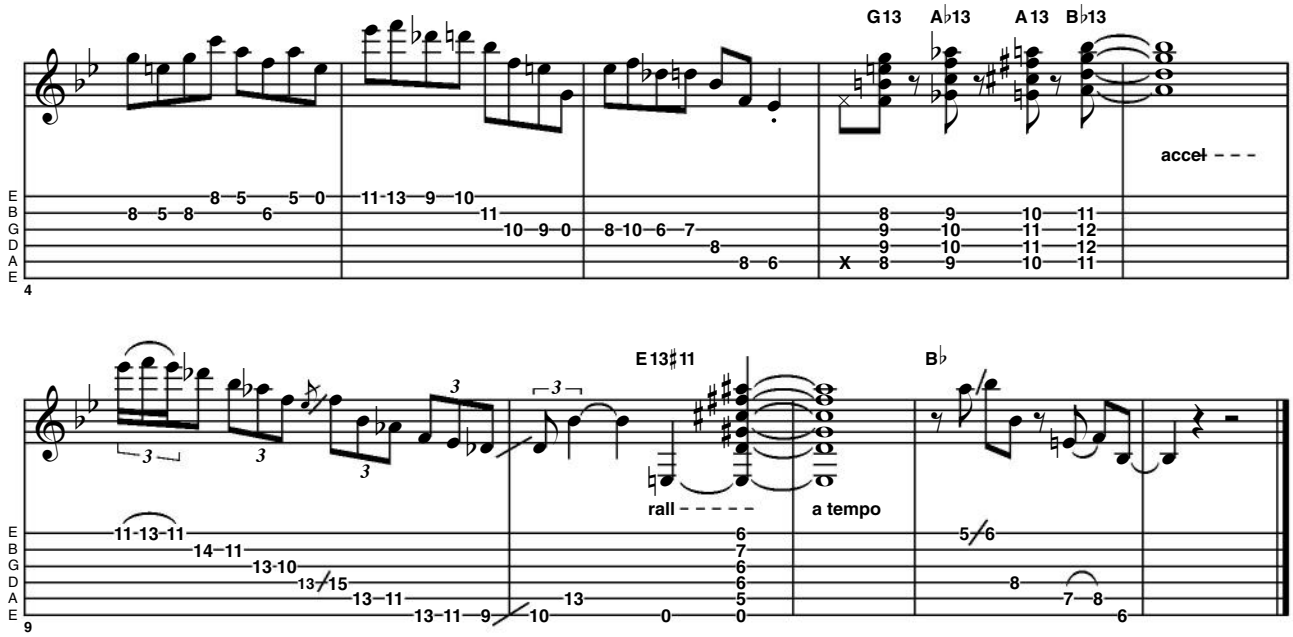
Ulf begins this extended jazz-blues lick over a B♭13 tonality with a pick-up idea derived from E♭ Melodic Minor scale (E♭-F-G♭-A♭-B♭-C-D), before heading towards more stable B♭ Mixolydian (B♭-C-D-E♭-F-G-A♭) terrain. Wakenius is supremely comfortable and confident with chromaticism, so you'll find a huge amount of chromatic decoration in the subsequent lines. We're alternating a little between E♭ Melodic Minor and B♭7 lines here, and it's evident that Ulf is creating these ideas freely and on the spot. With this in mind, you can take even just small pieces of this idea and add them to your blues phrasing.

EXAMPLE 2 SAXOPHONE LICK FOR B♭13

More bebop-inspired vocabulary from Ulf here and while the overriding tonality is B♭13, you'll see a lot of chromatic embellishments throughout. Wakenius is thinking about the type of language pioneered by players such as Charlie Parker, so you'll see small thematic triad ideas, decorated chromatically and connected to a bluesy line that moves in octaves. Ulf uses a couple of stealthy open strings to facilitate position shifts here also. After a short salvo of connected 13th chord voicings, we up the tempo for a rapid-fire blues line before ending on a beautifully voiced E13(#11), the tritone substitute of B♭.

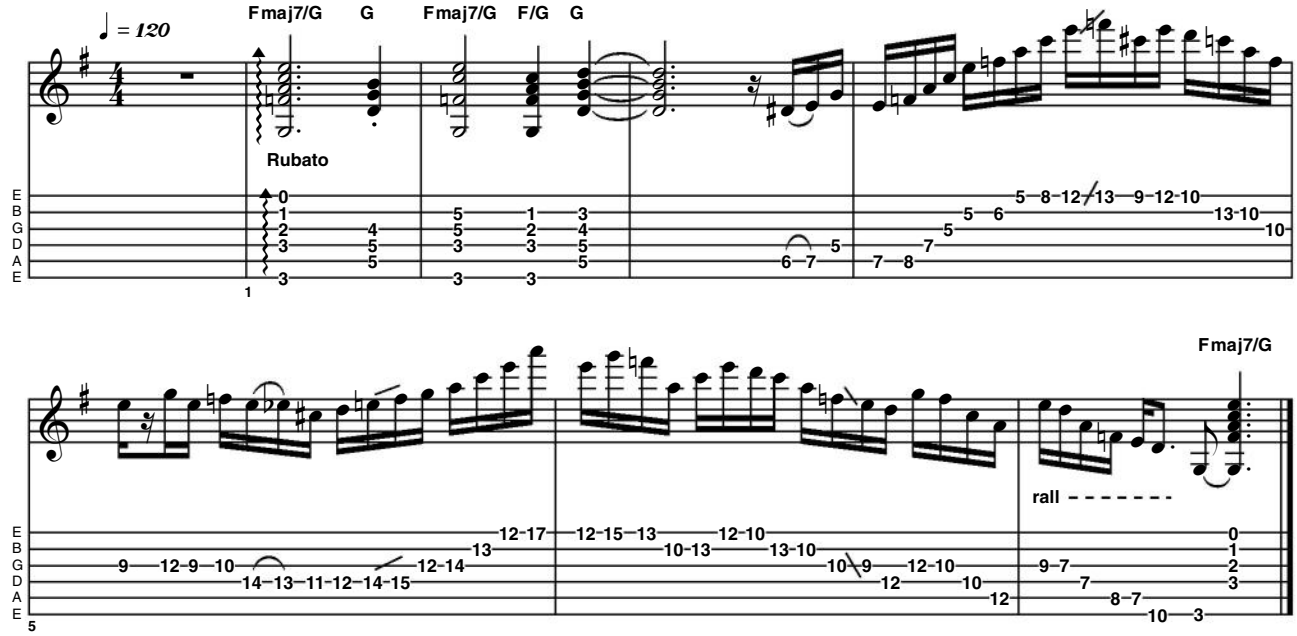


EXAMPLE 2 SAXOPHONE LICK FOR B♭13 (*CONTINUED*)



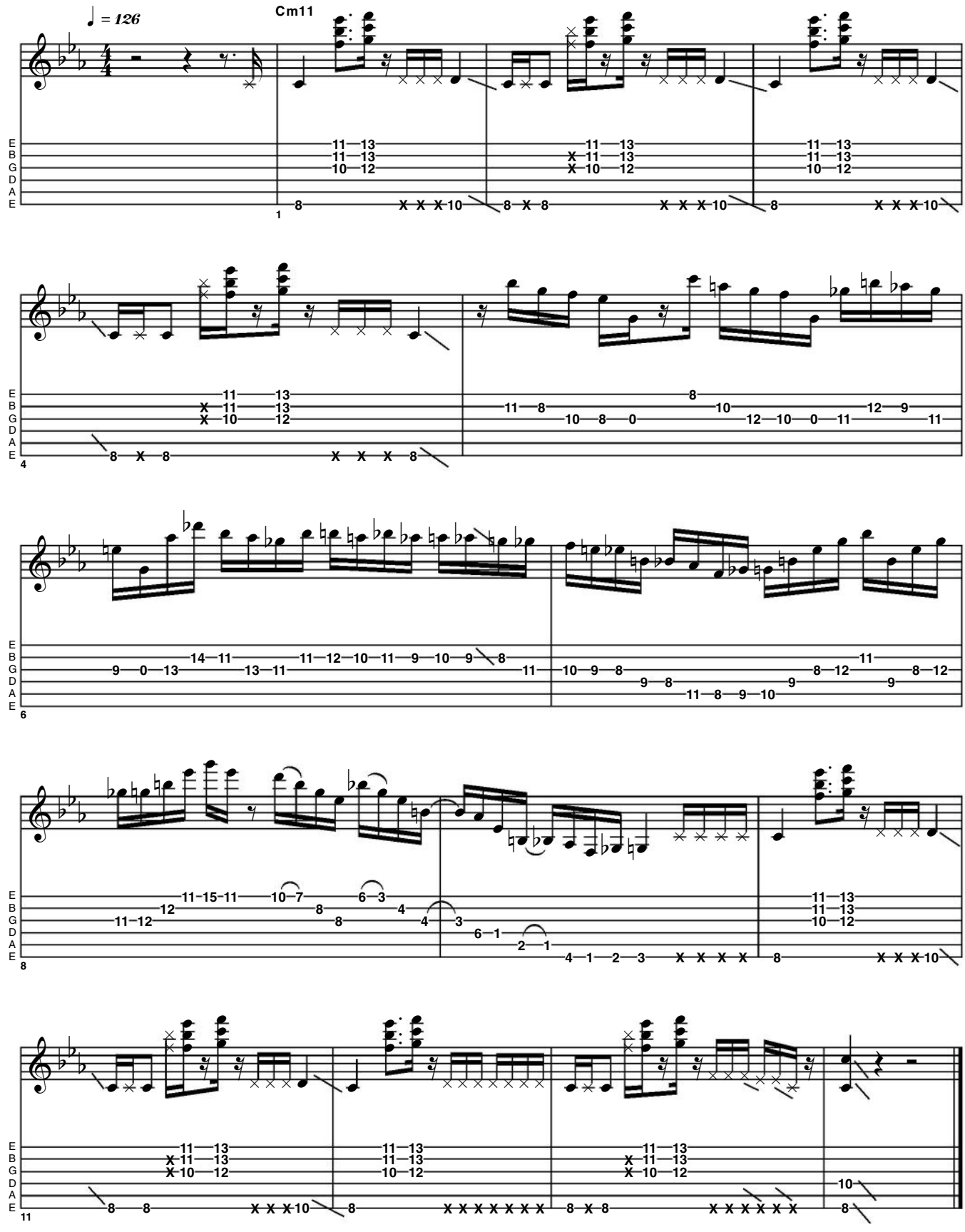
EXAMPLE 3 G MIXOLYDIAN LICK

Next up were looking at an idea that toggles between G Mixolydian (G-A-B-C-D-E-F) and G Lydian Dominant (G-A-B-C#-D-E-F). If you look closely, you'll notice that there is only one note that separates these two related sounds, C-C# (4-#4). While these are the scales chosen, Ulf breathes life into these academic structures by using some intervallic skips, often based on 3rds and stacked 3rds (triads), along with the occasional chromatic decoration note.



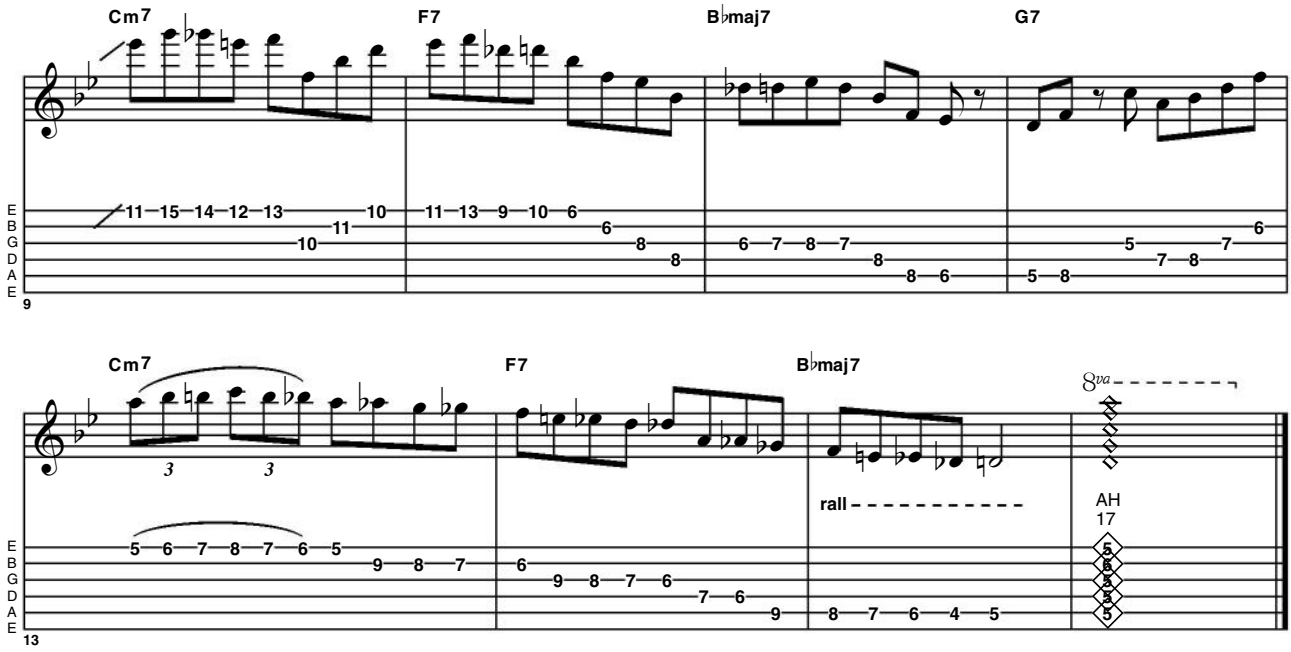
EXAMPLE 4 C MINOR 7 GROOVE WITH OUTSIDE LICK

Here Ulf sets up a funky groove in C Minor, before launching into a highly chromatic motivic line inspired by modern saxophone players such as the late great Michael Brecker, of Brecker Brothers fame. We begin with a four-note Minor Pentatonic idea moved around in tones and semitones, punctuated with the open third string. These phrases morph into a second melodic development based around both G Superlocrian (G-A♭-A#-B-D♭-D#-F) and a G Augmented triad (G-B-D#) before coming to rest on the note G, the perfect 5th of our C Minor tonality, before heading back to our groove to finish.



EXAMPLE 5 II-V-I PHRASING IN B♭ MAJOR

The bluesy-jazz phrasing from Wakenius continues, this time outlining a II-V-I-VI sequence in B♭ Major, specifically Cm7-F7-B♭maj7-G7. Again, Ulf's lines contain both intervallic leaps and chromaticism, so make sure you make a comparison between the intervals selected and the underlying implied chord at each point in the sequence. The effectiveness of this style is also down to the relentless rhythmic delivery, so start slowly to build speed, stamina and duration over time.



EXAMPLE 6 CHROMATIC LICK OVER A MINOR 9-E7#9

The title says it all here, starting with a four-semitone-in-a-row motif, developed by moving along the second string. Again, commitment to maintaining the rhythm and a sense of melodic intent carries a lot of weight with ideas of this nature so, like Wakenius, be bold and play this line like you really mean it. Ulf ends this phrase by superimposing Cmaj7 (C-E-G-B) against A Minor, to give us the delightful final chord of Am9 (♭3-5-♮7-9).

EXAMPLE 7 REPETITIVE LICK FOR B♭7

We round up this energetic set of Ulf's favourite phrases with a repetitious lick in B♭7, using a lot of semitone enclosures (the notes on either side) of the Major 3rd (D). The idea here is to think 'riff', along with toggling between Major and Minor 3rd (D and D♭). Again, we see another 'stealth' open string, with the low second string (A), being used as a transitional position shifting device, rather than for its intrinsic melodic value against the harmony.

"I hear so many great sounds but I try to not copy them or clone them but try, in an organic sense, to melt them into my own expression"
Ulf Wakenius

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THE CROSSROADS
Eric Johnson

ON VIDEO

This month **John Wheatcroft** looks at the iconic guitarist from Texas, a true 'crossroads' artist with a phenomenal command of touch, tone and technique.

ABILITY RATING Moderate/Advanced

Info https://bit.ly/3uvNmB6
Key D Minor **Tempo** 120 bpm shuffle

Will improve your…
✔ Fretboard fluency and technical articulation
✔ Minor Pentatonic vocabulary ✔ Mixed rhythmic groupings

Texan virtuoso Eric Johnson is no stranger to readers of this magazine or to any self-respecting fan of both great guitarists and good music. From his earliest fusion recordings in the early 70s with The Electromagnets, through his session work with artists such as Cat Stevens and Christopher Cross, collaborations with Steve Vai, Mike Stern and Joe Satriani, on to his ever expanding collection of releases as a solo artist, Eric has consistently produced cutting-edge guitar-based music. He has roots in the blues but is not afraid to push the boundaries with flawless playing and meticulous attention to detail and tone. He's back on tour this year with Joe Satriani and Steve Vai, recreating the classic G3 line up, and his playing and artistry is as cutting-edge, vital and relevant as it has ever been.

Eric's playing has majesty and intelligence, but can also be edgy and driving when required. He successfully balances his influences, ranging from Jeff Beck, Jimi Hendrix and Eric Clapton through Wes Montgomery, Chet Atkins and John McLaughlin, distilled through his expansive musical imagination to create a sound that is stylistically authentic and highly original in equal measure. There is a real breadth and depth to Johnson's knowledge of the guitar, both in terms of playing and in getting the best tone possible by using the optimum equipment for each musical situation. Indeed, this prompted Stevie Ray Vaughan to famously remark "Eric has done more trying to be the best that he can be than anybody I've ever seen. He works hard on his tone, sound, and techniques."

Although Johnson is undoubtedly a 'guitarist's guitarist' (Eric Gales, Andy Timmons and Andy Wood are just three of his many famous fans), at no point does he let this get in the way of the musical intention. While Eric freely draws from a diverse sonic palette of influences, he is quick to acknowledge the significance that each guitarist has played in the formation of his personal sound.

The musical examples that accompany this article explore a range of crucial areas of Johnson's playing. We begin with a selection of 10 classic EJ-inspired ideas, moving through examples that promote fretboard fluency, illustrate classic blues and rock vocabulary, develop intervallic dexterity, display mixed rhythmic groupings and more. We then round off this exploration of Eric's playing with a cohesive solo study, in the key of D Minor, that contextualises these ideas and techniques into a set study that can be considered a microcosm of how Eric might improvise. And I'm utterly certain that this would be completely freely and totally on the fly. He's a wonderfully impressive player, and I'm sure you'll get a huge amount, as I do, from studying his remarkably inventive and original style.

"That's the originality of a player, it's who they infuse into their musicality. I remember just being a kid, and liking all kinds of music." Eric Johnson

TECHNIQUE FOCUS
Fuzz As Faux Neck Pickup

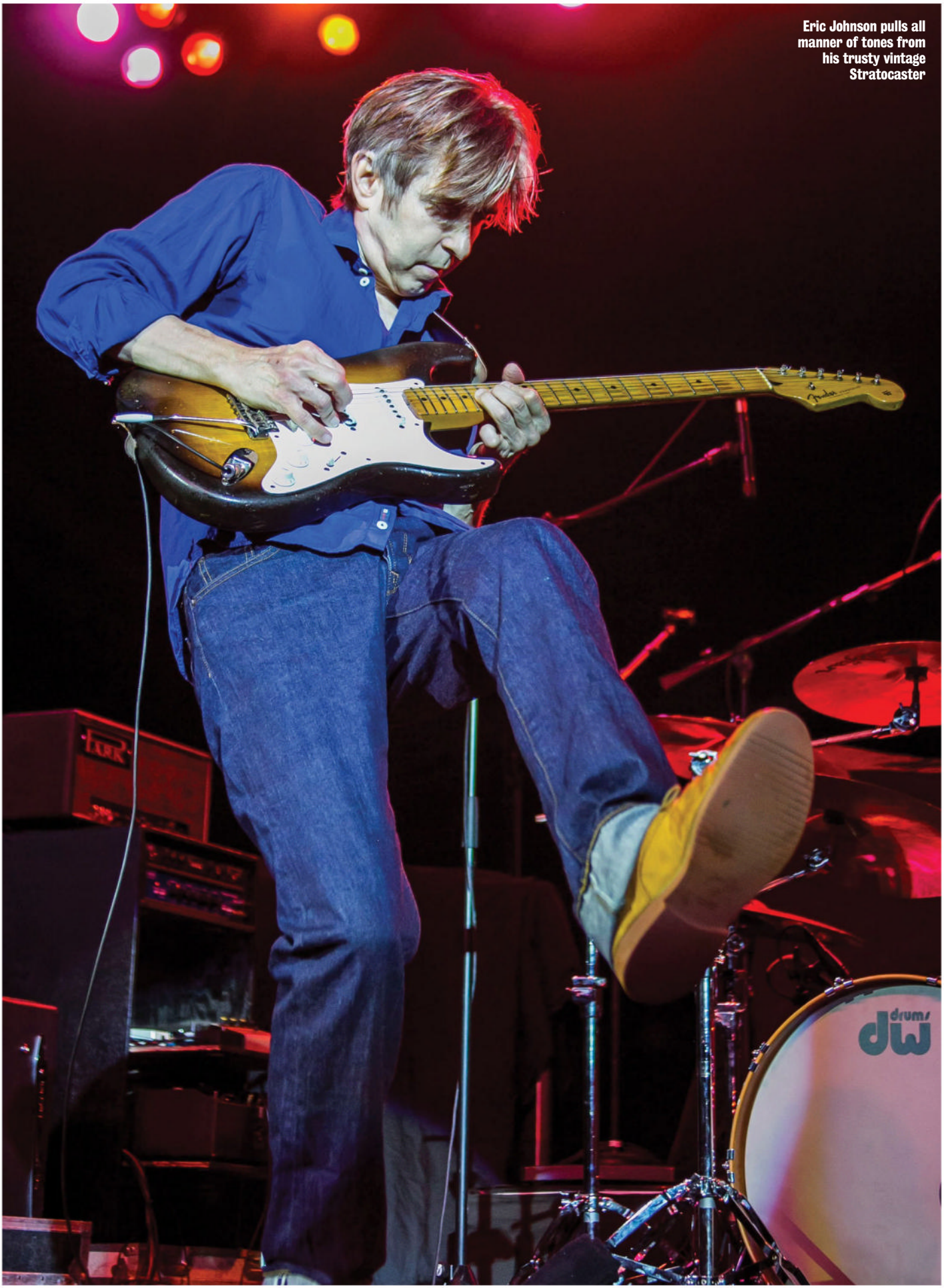
Eric's lead tone is often obtained by using a combination of overdrive and fuzz, usually a BK Butler Tube Driver and Fuzz Face, either independently or together, with the fuzz driving the overdrive. One of the beautiful side-effects of this combination is the huge amount of bottom end on tap, so that when you're using the bridge pickup, especially when it's super-bright, as with a Strat, you can obtain a smooth and full tone not dissimilar to what you might achieve using, say, a Gibson's neck pickup. One advantage of this approach is that all the harmonics you can achieve from the bridge pickup are still available, but with extra breadth and body. Using fuzz and overdrive in tandem can also smooth out some of the savage peaks that fuzz units can generate, and focuses the tone by accenting the midrange frequencies while taming some of the extreme treble range. Another trick is to keep the gain controls fairly moderate on both units, as the level of drive will accumulate when both are engaged. As always, keeping your ears open, and remember that being willing to experiment will usually produce the best results.

NEXT MONTH *John examines how a guitarist can assume the pianist's roll in a* ***Jazz-Blues Trio***

Get the Tone

Select your bridge pickup and dial in an overdriven tone on your amp or model. Add a moderate amount of fuzz before this and a healthy amount of reverb and delay. When stacking distortion like this the level of drive will accumulate with each gain stage so go easy. Dig in with your pick to get an appropriate amount of attack and energy into your sound.

TRACK RECORD Eric's releases are full of sublime guitar moments, but we used just one album for musical reference this month, deep diving into Alien Love Child: Live & Beyond (Favoured Nations 2000). The Book Of Making, and Yesterday Meets Today (both Blue Elan 2022) are both also highly recommended. Also you really can't go wrong with Eric's first two releases, Tones (1986) and Ah Via Musicom (1990).



Eric Johnson pulls all manner of tones from his trusty vintage Stratocaster

SCOTT LEGATO/GETTY IMAGES

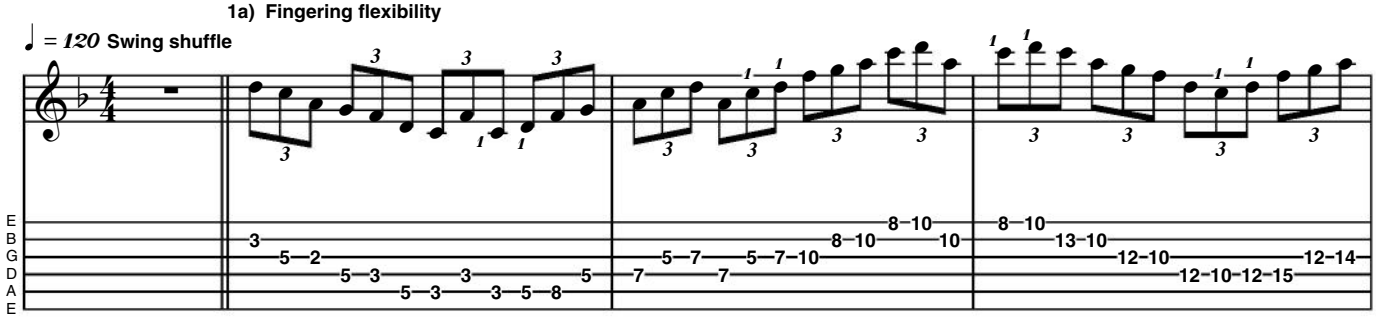
PLAY BACKING

VIDEO & AUDIO https://bit.ly/3uvNmB6

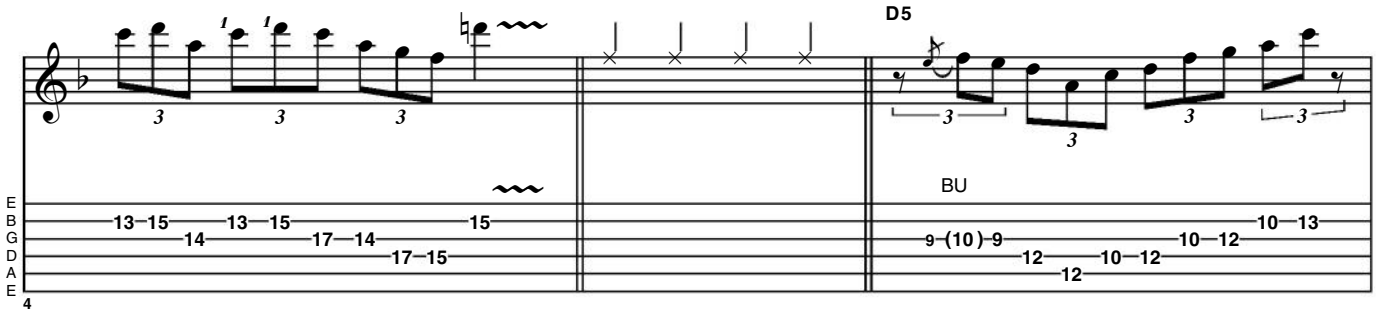
EXAMPLE 1 10 ERIC JOHNSON CONCEPTS AND IDEAS

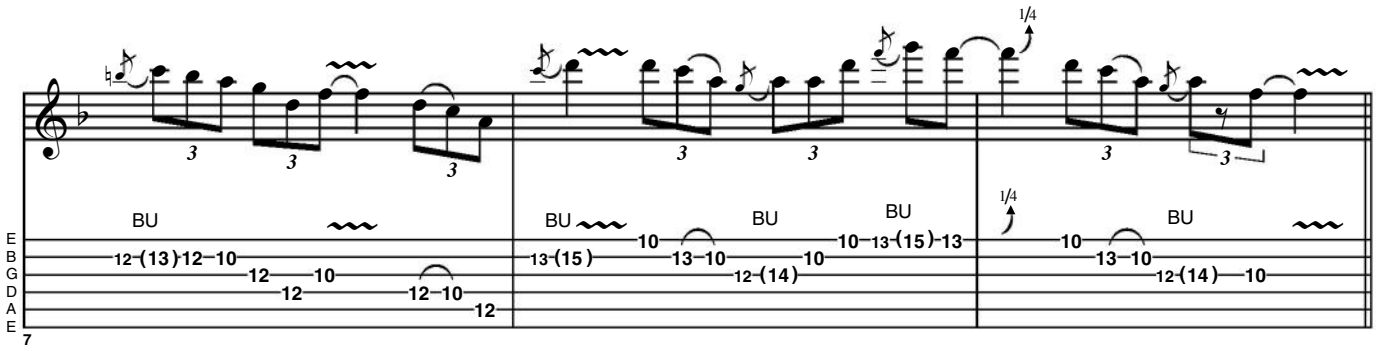
We begin with a collection of ten EJ-inspired lines, concepts and licks, all in the key of D Minor against a static D5 boogie shuffle groove. In turn, these ideas highlight fingering flexibility in 1a) mapping out all the various D Minor Pentatonic (D-F-G-A-C) positions by shifting with the first finger. Then we have a selection of classic blues-rock phrases echoing his Clapton-inspired vocabulary in 1b). We continue with a line that alternates between D Minor and A Minor Pentatonic (A-C-D-E-G) in 1c), giving us the cumulative sound of Dm11 (D-F-A-C-E-G). For example 1d), we're focusing on Johnson's remarkable prowess with intervallic leaps, before taking a look at a pair of lines that illustrate his amazing facility with economy picking and artificial harmonics (1e and 1f). Double-stops are the focus of 1g) before moving onto some repeating Pentatonic patterns in 1h), followed by expressive arpeggios in 1i). We conclude this section with 1j), a mixed line of rhythmic groupings that moves between quintuplets (5s), 16ths (4s) and triplets (3s).

1a) Fingering flexibility

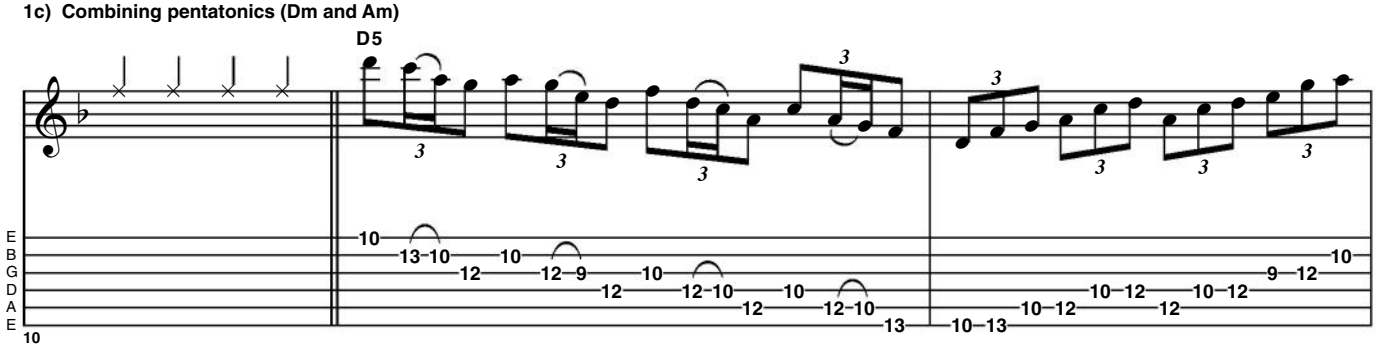


1b) Classic blues rock phrasing





1c) Combining pentatonics (Dm and Am)



EXAMPLE 1 10 ERIC JOHNSON CONCEPTS AND IDEAS *(CONTINUED)*

EXAMPLE 1 10 ERIC JOHNSON CONCEPTS AND IDEAS *(CONTINUED)*

EXAMPLE 2 FULL SOLO

We conclude with a cohesive solo, again based around a boogie shuffle-feel blues in D Minor. In this short but jam-packed study we see a number of Eric's concepts put to work, such as the intervallic line in bar 1. There's a really hip tritone substitute triad idea that Eric is particularly fond of in bar 4, where A♭ Major (A♭-C-E♭) is juxtaposed against D, to imply D7♭5♭9, resolving to G in bar 5. There's also some artificial harmonic action in bar 8 and 12 (he uses note specific pinch harmonics too), along with a host of classic Pentatonic lines throughout. Learn this solo entirely then break it down into smaller component parts. With the smaller parts, compose and/or improvise something along similar lines, blending your original ideas with these EJ licks and phrases.

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JOSÉ FERRER
El Amable (Andante Sostenuto)

ON VIDEO

This month **Declan Zapala** explores a hidden gem from 19th-century Spain's heritage of composer-educators of the classical guitar, whose influence is still felt today.

ABILITY RATING Moderate

Info https://bit.ly/3uvNmB6
Key A Major **Tempo** 172bpm

Will improve your…
✔ Ascending slurs
✔ Chord shifts
✔ Melodic control using first finger

This month's piece comes in the form of a short prelude from Coleccion 8a de Ejercicios y Preludios para Guitarra, which is an unpublished collection of 15 exercises and preludes by the 19th-century Spanish guitarist, composer, and educator, José Ferrer. With a charming melody and chirpy upbeat harmonic flavour, this piece is the 14th out of the aforementioned collection and is similar in vein to Ferrer's Ejercicio No.7 Op.51 which we covered in GT347. Both pieces explore some of the core aspects of classical guitar technique, as was the way with a great deal of Ferrer's creative output. The original score for this is held in the archives of London's Royal Academy of Music and can be viewed online via their digital archive which, at the time of writing, is freely available to the public on archive.org and is well worth checking out.

Hailing from the Catalonian region of Spain and a former student of José Brocá, José Ferrer is perhaps one of the more niche names in the guitar world to have emerged at the time. This would be largely down to him having spent a majority of his career being overshadowed by the far-reaching success of his peers Francisco Tarrega and Miguel Llobet, not to mention his Paraguayan counterpart Augustín Barrios later on. This disparity was largely down to the nature of what Ferrer composed - as previously mentioned his compositions were usually simple in nature as opposed to bombastic virtuosic entries in the repertory and as such he is not necessarily remembered for his abilities as a performer. Instead, Ferrer's legacy is his contribution to the pedagogy of the guitar and his compositions are stalwarts in many an educational book.

El Amable has a song-like quality and is a great piece for students exploring guitar at an intermediate level who want something upbeat and fun to perform to their friends and family. If this sounds like you then be sure to explore the preparation exercises to really boost your technical control of the music as this will help you to relax when performing. Certainly, they will allow you to focus your energy on expressing the lines and harmonies, and not feeling like you're chasing various chords and semiquaver runs around the fretboard! Enjoy!

NEXT MONTH *Declan presents the justly famous Lagrima by* ***Francisco Tárrega***

Swedish classical guitarist Jonas Lefvert has recorded a superb version of El Amable

TECHNIQUE FOCUS
Internalisation of pitch and rhythm

Creation of muscle memory is the end goal when practising a piece of music, but the act of practising need not always involve holding the guitar and physically playing notes, especially if our hands are tired. We can instead practise clapping through the rhythms of different parts of the musical texture, isolating either the melody, bass notes, or accompanying chords. Clapping the rhythm of just one of these will enhance your understanding of their place in the musical texture and improve your ability to control their dynamic level independent of the adjacent notes. If you can go one step further and hum the pitch of the rhythm also then even better. Having the pitch and rhythm of different layers of the musical texture internalised makes memorisation when practising far deeper, musical, and precise. Give this idea a try on preparation exercises 3 and 4.

TRACK RECORD Although Ferrer's music is often found in student guitar books and syllabuses but little elsewhere, studio recordings are therefore rather rare. So once again YouTube is a treasure trove as it contains countless performances of this piece, and one standout performance I recommend taking a watch and listen to out is by Swedish guitarist Jonas Lefvert on his YouTube channel of the same name.

PHOTO COURTESY JONAS LEFVERT

PLAYING NOTES

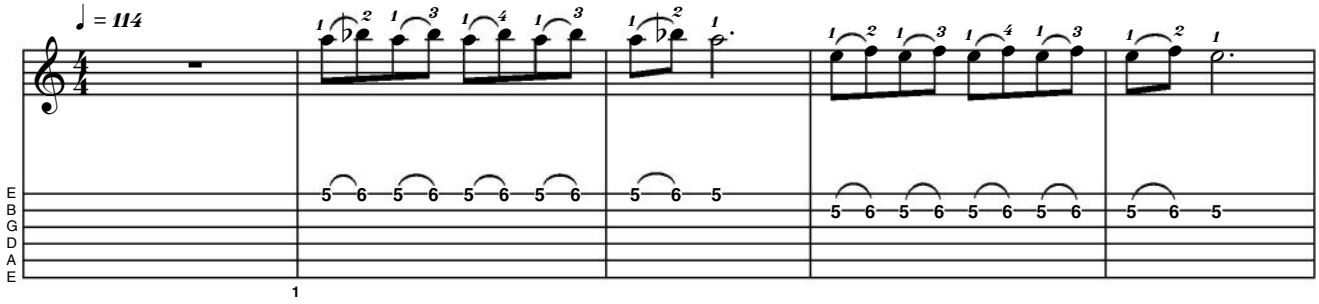
[Bars 1-22] In bar 1 you can hold an A Major chord in your fretting hand for the first half of the bar so that the picking hand only needs to pluck the finger pattern found in exercise 4. Similarly in bar 2 you can hold an E7 chord and then let go of the D to leave an E chord all while plucking the same finger pattern from the beginning. In bar 6 hold the A Major chord with second finger on the 2nd fret of the fourth string and keep it on this note for the duration of the bar to simplify the chord change halfway through. Similarly, in bar 19 hold the first finger on the 1st fret of the third string throughout as an anchor finger between all of the chord changes. At the end of bar 18 a bass melody enters; pluck this with the thumb to connect the line into the opening bass note of bar 19, continuing to pluck any notes with the stem facing downwards with the thumb. In bar 22 hold a barre across the 1st fret for the opening chord.

PLAYING NOTES

[Bars 24-28] Here we see an inverted pedal (a repeated upper note in the top), which can be a little tricky to juggle at first so try practising exercise 3 to get to grips with it. The ending of this piece has a particularly gruelling series of chord changes in bar 37, so be sure to use the fretting-hand fingerings indicated so as to make this as relaxed as possible, using your third finger as an anchor finger between the first two chords.

EXERCISE 1 CLOSED-HAND SLURS

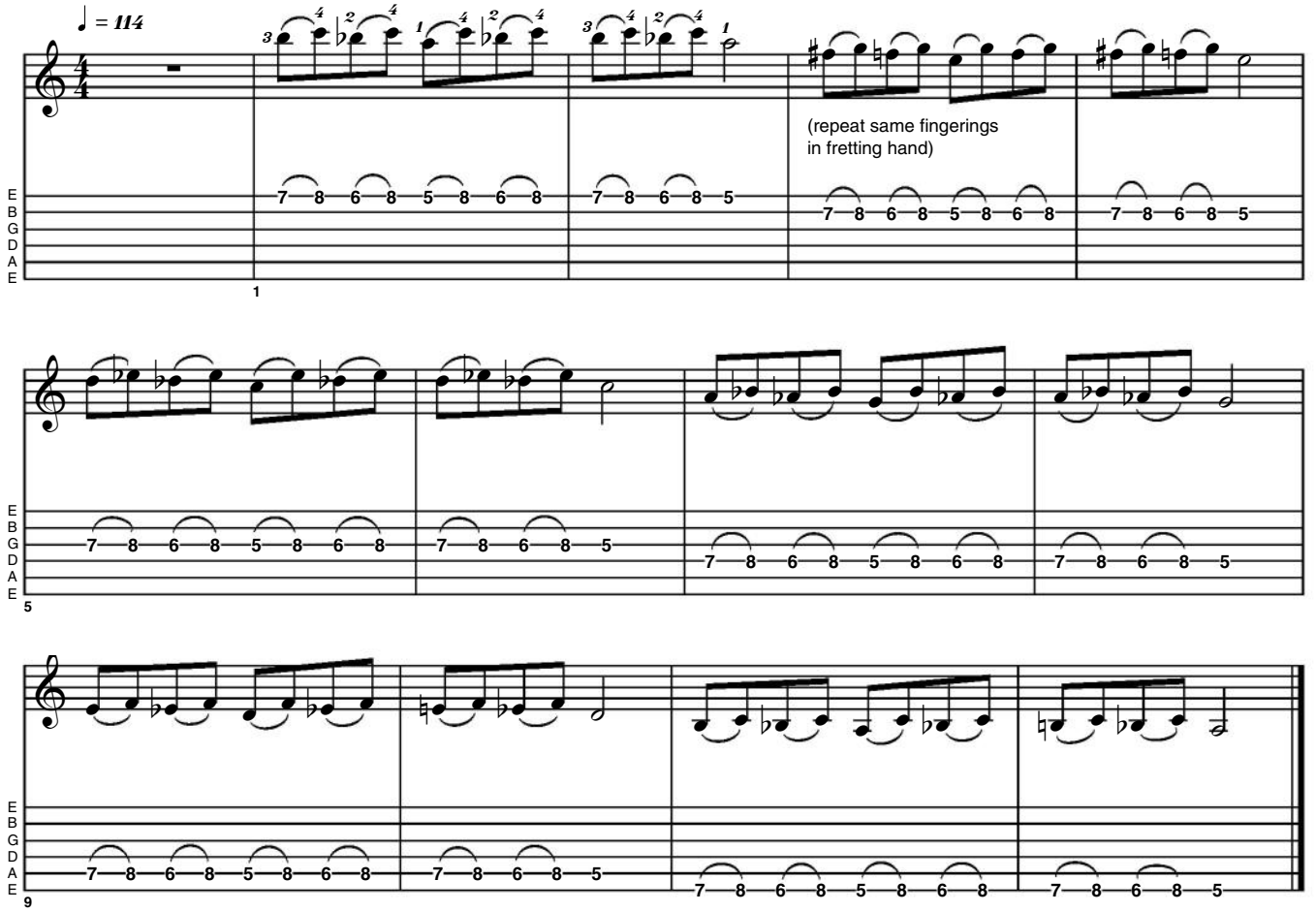
Slurring notes can be a little tricky to get loud so we will use the first two exercises to help improve your volume and timing of slurs. In exercise 1 aim to make the slur movement come from just the slurring finger without any movement from the palm or wrist. If that feels too tight imagine that there is no string and that you are simply trying to tap the wood of the fretboard as loudly as possible; this should loosen up the motion of the finger. If necessary tap the wood of the fretboard beside the string and once that is nice and loud adjust the finger so that it lands over the string as intended.



EXERCISE 1 CLOSED-HAND SLURS *(CONTINUED)*

EXERCISE 2 OPEN-HANDED SLURS

Exercise 2 explores the same ascending slurs but with an open hand with each finger confined to its own designated fret. Again keep the slurring motion isolated to just the finger, if necessary try holding onto the fretting hand with your plucking hand to keep the wrist and palm static. As each finger gets further and further away from the first finger you may find that the loudness of your slur diminishes so, as with exercise 1, again imagine you are merely trying to tap the wood of the fretboard behind the string with an equal volume across each finger. Try thinking of each slurred note as a staccato note that you are trying to voice as short and sharp as possible, this will ensure that all tension empties out of the finger as soon as the slur lands.

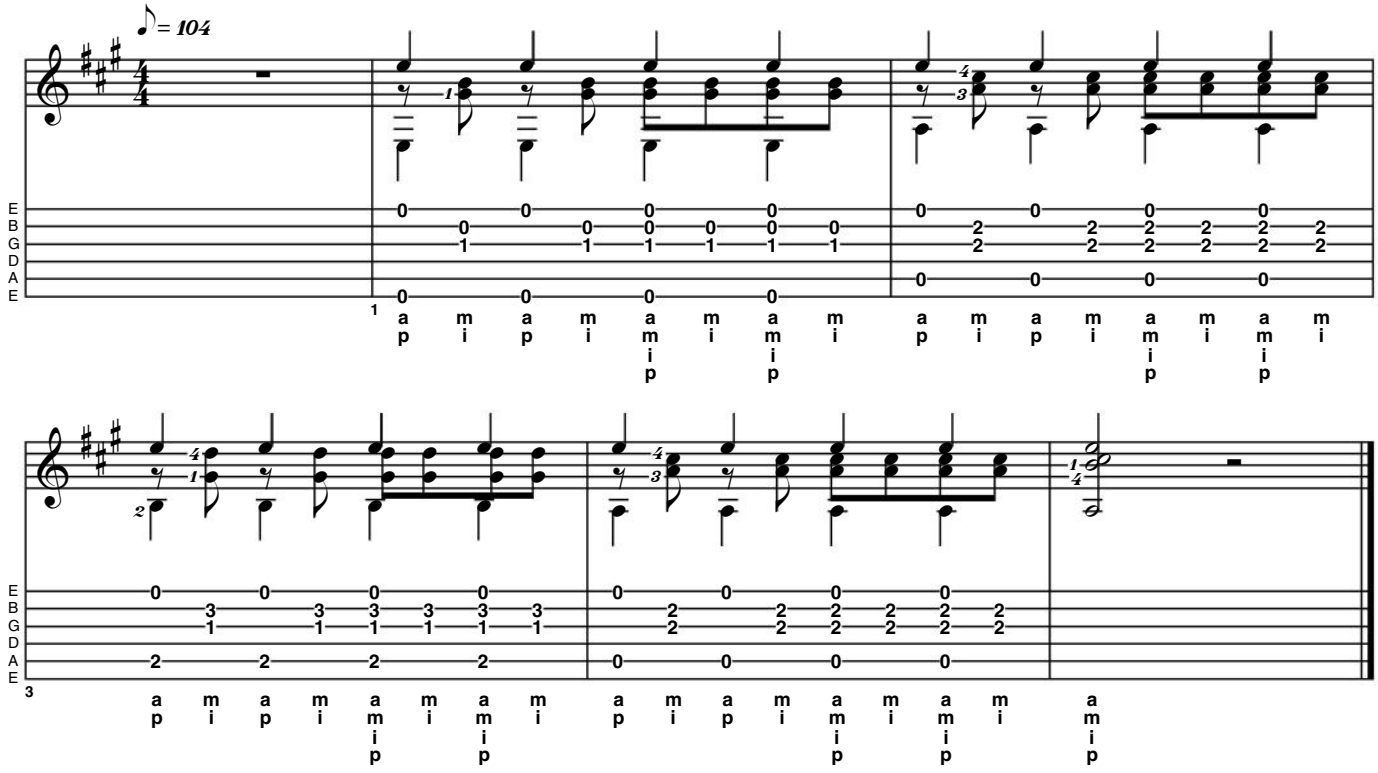


EXERCISE 3 PLUCKING-HAND FINGER PATTERN WITH CHORD SHIFTS

In this exercise aim to connect the lower chords which are plucked with either p and i, or p and m legato, and similarly connect all the open Es above legato, ignoring the quaver rests which are there to guide the rhythms. Working with legato in mind will create a sense of two distinct lines running adjacent to one another. In bars 1-2 keep the first finger held on the 2nd fret to make the changes easier. In bars 3-4 use the second finger as an anchor, sliding up and down the third string between the 2nd and 4th fret. Do the same in bars 5-8 but slidie the first finger up and down the third string between the 1st and 2nd fret.

EXERCISE 4 VOICING THE 'A' FINGER OVER CHORDS AND BASS NOTES

As the title hints, this exercise is all about boosting control of the volume and tone of your 'a' finger in the plucking hand. There are three layers to the texture in this exercise: the bass notes, the inner chords, and the melody notes. The goal here is to ensure that the melody notes at the top played by the 'a' finger are always audible above whatever is plucked beneath them, whether it be bass notes or chords. Spending time with this exercise will ensure that your melody always sings over your musical texture in El Amable. Enjoy your playing!



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MUDDY WATERS

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The father of Chicago blues is in the spotlight this month. Join **David Gerrish** as he examines the man who electrified and defined the genre.

McKinlay Morganfield, aka Muddy Waters, with his trademark red Fender Tele

ABILITY RATING

✪ ✪ ✪ ✪ ✪ **Moderate**

Info	Will improve your
Key: Various	✔Blues slide guitar
Tempo: Various	✔Open tuning knowledge
https://bit.ly/3uvNmB6	✔Chicago blues vocabulary

There are few figures in blues history as notable as Muddy Waters. Born McKinley Morganfield in 1913, Muddy was cetral to the evolution of the genre, from its beginnings as the folk music of the southern states to the electrified Chicago sound that served as a bedrock for all later guitar-based music. Like many early blues artists, Muddy's musical education came from church. Singing in Sunday service and emulating local musicians gave him a rich education and deep connection to the country-blues tradition. By his teens he was supporting his powerful voice with intricate guitar work and harmonica embellishments, but his career would really take off when he moved to Chicago in the early 40s. Arriving in the big city, Muddy realised he would need to amplify his guitar in order to be heard over the crowds of the music clubs. In doing so, he helped to develop the sound of electric guitar as we know it and secure its place at the forefront of popular music.

His music during these years was raw and emotive. The cranked amplifiers delivered a rugged, powerful tone that perfectly suited the music's primal nature. The licks may be considered somewhat primitive when we listen with modern ears but then it was the dawn of an exciting style never heard before. Muddy and others were essentially inventing a language, and so the study of this source material is vital for any blues guitarist.

Our solos this month focus on Muddy's early electrified sound, the first being a slide piece in open G tuning (D-G-D-G-B-D). This tuning was traditional for many country blues slide players, and many of Muddy's early recordings utilised it. If it's unfamiliar to you, we recommend spending a little time exploring the fretboard. You will notice that the second, third, and fourth strings remain the same as standard tuning, so familiar shapes will still work here. The remaining strings are all tuned down a tone, so a little adjustment in your thinking will be required. Do not be deterred, as this tuning can give you access to an abundance of new language.

Our second study delivers more essential vocabulary, this time in standard tuning, as Muddy switched to this later on. The vibe of this is just as important as the notes, and capturing some of Muddy's swagger is the hardest element of emulating his style. He would push and pull rhythms and play heavily with dynamics, so aim to capture some of these details for added authenticity. Check out as much of Muddy's music as possible, as it's best to learn from the real deal. Just listen to Voodoo Chile, and you'll hear that Jimi did, too!

NEXT MONTH *David explores the soulful mastery of Pink Floyd's* ***David Gilmour.***

Get the Tone

Muddy was synonymous with his red Telecaster, but many of his early tracks were recorded with a Gretsch Synchromatic or a Gibson Les Paul. These were likely paired with a tweed Fender combo. Aim for an edge of breakup tone with plenty of mids and treble. You may need a little more gain than expected for slide, in order to allow the notes to sustain.

TRACK RECORD Early recordings such as I Can't Be Satisfied and You're Gonna Miss Me typify early country-blues and are full of essential blues vocabulary for guitarists. Muddy's recordings with Chess Records are also incredibly important in the chronology of the genre. Tracks such as Rollin' Stone, Hoochie Coochie Man, and Got My Mojo Workin' are excellent examples of how the sound electrified the blues.

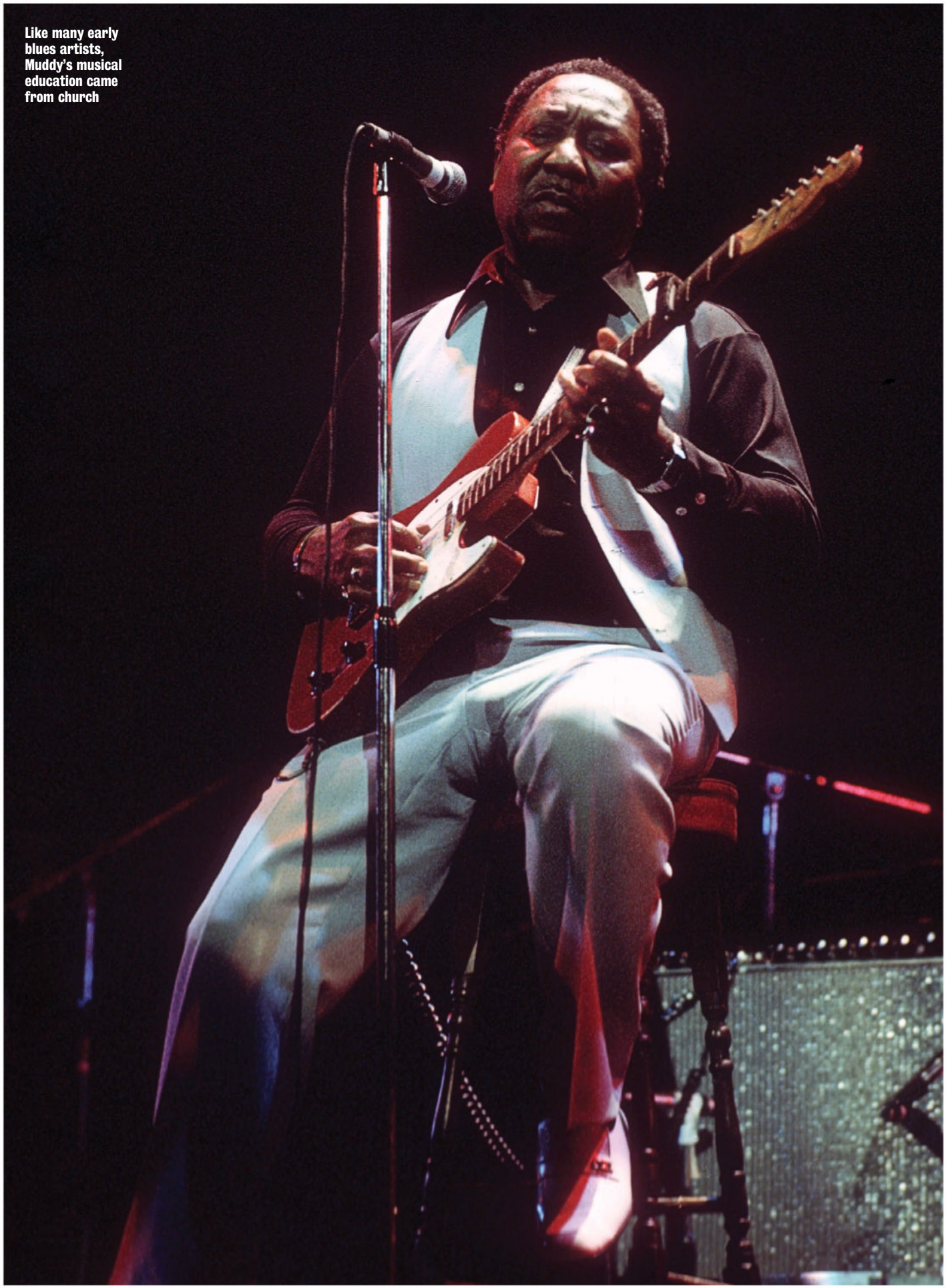
VAL WILMER/REDFERNS/GETTY IMAGES

PLAY BACKING

STUDY PIECE ONE **SLIDE GUITAR SOLO IN OPEN G**

Our first study demonstrates Muddy's open G slide guitar chops and showcases some fundamental moves for this style. Intonation is always key when it comes to slide guitar, so practise these licks slowly to ensure you are dead in tune. Fingerstyle is probably the best bet here, or pick and fingers, or perhaps thumbpick and fingers. But if you prefer to go the 'pick only' route, be careful of any unwanted strings ringing out.

AUDIO https://bit.ly/3uvNmB6



Like many early blues artists, Muddy's musical education came from church

IAN DICKSON/REDFERNS

PLAY BACKING

STUDY PIECE TWO **SLOW SHUFFLE SOLO**

We're back in standard tuning for our second study which demonstrates Muddy's vocabulary over a slow shuffle in E. Keeping the rhythm going is what's important here, as the low strings provide an accompaniment for the higher-string melodies. If this is a challenge, work on each bar individually before you puit together. The style of this piece is foundational to so much of the blues that came later, so study it carefully and learn from its simple brilliance.

RADIOHEAD

VIDEO

ON VIDEO

Martin Cooper checks out the sound of an era-defining band from Oxford, and guitarists Thom Yorke, Jonny Greenwood, and Ed O'Brien.

Jonny Greenwood flailing on his stripped-body Les Paul Standard

ABILITY RATING

★★★☆☆ Moderate

Info	Will improve your
Key: G Minor	✔Playing with fingers
Tempo: 87bpm	✔Tremolo-picked lead
https://bit.ly/3uvNmB6	✔Atmoshere and dynamics

Radiohead made a huge impact on music in the latter years of the 20th century and into the 21st. Along with bands like U2 and REM, they recorded some of the most classic songs in recent memory.

Formed in Oxfordshire, England in the mid 1980s by school friends Thom Yorke on lead vocals and guitar, Ed O'Brien and Jonny Greenwood also on guitar, Jonny's brother Colin on bass, and drummer Philip Selway. They found solace and inspiration in their school years from music, and would rehearse on Fridays which led to the formation of the band called On A Friday.

Their musical influences are wide ranging, and include rock, jazz and avant garde film music. Yorke's influences range from Queen to Siouxsie Sioux, while the Greenwood brothers grew up listening mostly to Classical music.

After attracting record label interest, they signed with EMI in 1991 and, at the label's request, changed the band name. Radiohead is taken from the Talking Heads song of the same name. The debut album Pablo Honey was released to minimal critical acclaim at the time and the first single, Creep, was a concern for BBC for being downbeat and (originally) containing the f word. However, the group picked up traction with their live gigs and some commercial exposure on the radio, also helped by becoming the opening act for bands such as Tears For Fears.

They hit the big time in 1994 with the John Leckie produced album The Bends, which was followed by one of the greatest records of the 20th century, OK Computer. Like many of the great groups, Radiohead have constantly pushed musical boundaries and anyone wanting OK Computer Part II is still waiting for it. Their style has often incorporated songs built around fuzz-driven guitar, but in the blink of an eye those are replaced by synths and electronic arrangements, in some ways making the band sound unrecognisable from one album to the next. Yet somehow Radiohead always retains their unique musical identity.

Our track this month is built around a clean guitar part played with finger and thumb, which outlines the chord changes and harmony before giving way to fuzz-driven barre-chord mayhem. The solo follows the chord tones and uses tremolo picking for the lead lines. We're in the key of G Minor (G-A-B♭-C-D-E♭-F), with extra C Major (C-E-G) and A Major (A-C#-E) chords adding tension and the occasional 'awkward' sound of the track.

"The Bends was followed by one of the most influential albums of the 20th century, OK Computer."

Check out the Playing Tips and Get The Tone boxes for more information, and look at the video to see the specific playing articulations. Good luck!

NEXT MONTH *Martin looks at the sound of early Extreme and guitarist* ***Nuno Bettencourt***

Get the Tone

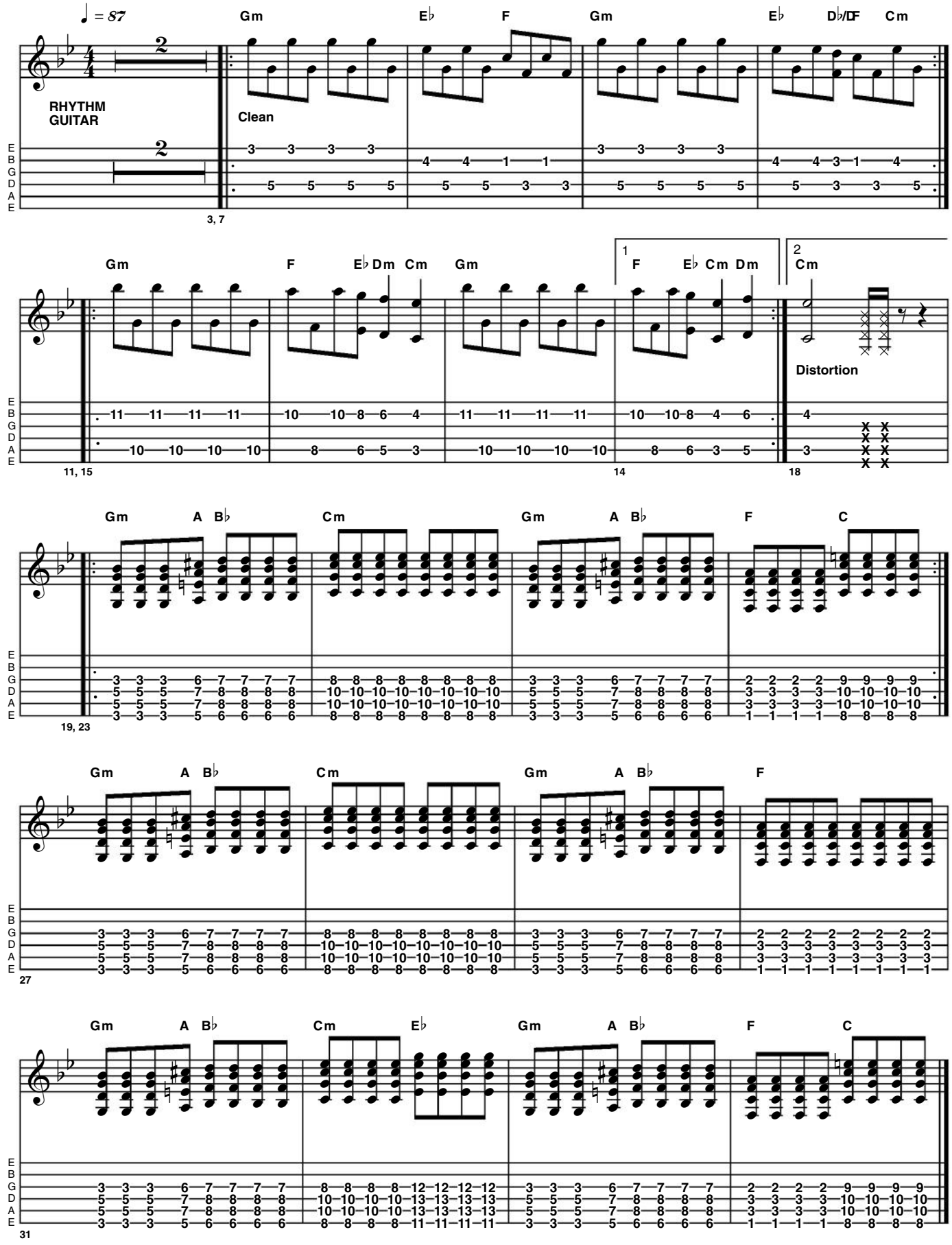
It's the sound of Fender guitars, Vox and Fender amps, and pedals like Marshall's Shredmaster. Basically, a nice chime to the clean sound, and distorted fuzz tones will get you in the right ballpark. The tone on the track is the same on the amp for the clean and overdriven parts, but there is a Rat style fuzz plugin added for the overdriven parts. Add effects to taste.

TRACK RECORD Debut Pablo Honey from 1993 contained the epic Creep, while classic album The Bends from 1995 features High And Dry, Fake Plastic Trees and Just, while the era-defining follow-up OK Computer from 1997 included Paranoid Android and No Surprises. Kid A from 2000 was a total change in musical direction for the band, and featured the hypnotic sound of Everything In Its Right Place.

RICK KERN/GETTY IMAGES

PLAYING NOTES RHYTHM

The main clean rhythm guitar part is played with the second finger and thumb throughout the first 18 bars. It'll probably work best to use this finger for the higher notes and the thumb for the lower notes each time. From there onwards it's played with a pick, starting with the muted fuzz notes in bar 18.



PLAYING NOTES LEAD

The tremolo-picked lead lines involve picking as fast as possible on each note. The string bends (not tremolo picked) in the final bars 33-34 are deliberately on the loose side since it's mainly attitude to aim for here. That said, still pay attention to your string bending intonation so the unison's aren't overbent.

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METALLICA STYLE

This month **Jamie Hunt** brings you a brace of thrash metal riffs inspired by the ferocious palm-muted down picking of rhythm guitarist James Hetfield.

ON VIDEO

James Hetfield is Metallica's riff monster

Since the release of the Kill Em' All album in 1983, Metallica have established themselves as the undeniable architects of the thrash metal subgenre. Metallica's music has real purpose and authority, and is held in high esteem by many music greats outside the world of metal. The unrelenting pace and ferocity of James Hetfield and Kirk Hammett's riffs took the metal world by storm, and paved the way for generations to come. Much of Metallica s intensity comes from the speed and accuracy of James Hetfield's palm-muted down picking. This provides the aggression and attack that drives the band's songs along. Kirk Hammett and James Hetfield often make effective use of chromatic movement, too, which brings extra drama and tension to their single-note riffs and chord sequences.

NEXT MONTH *Jamie follows up his Metallica lesson with two metal riffers inspired by Dave Mustaine's* ***Megadeth***

ABILITY RATING

Moderate / Advanced

Info	Will improve your
Key: Various	✔Down picking
Tempo: Various	✔Palm muting
https://bit.ly/3uvNmB6	✔Chromatic powerchord slides

Get the Tone

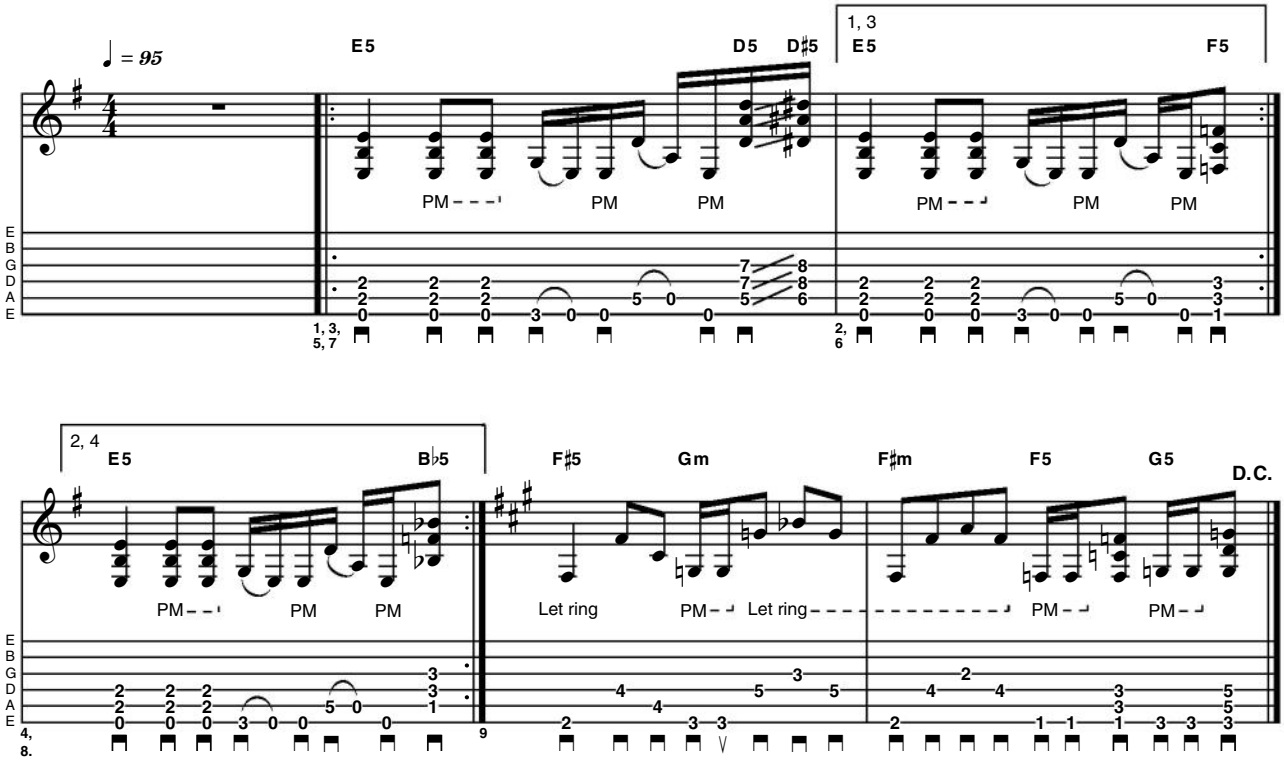
Use your bridge pickup and a healthy amount of gain. However, instead of scooping the middle on your amp and losing the weight of your sound, keep the middle at 12 o'clock and then boost the bass and treble. When palm muting, rest your hand where the string meets the bridge, as this will bring chunk to your sound while retaining the pitch definition.

JESSE WILD

STYLE STUDY 1

We open with a stomping groove in E Minor. Palm muting brings weight and shape in contrast to the melodic pull-offs. The second section features arpeggiated chords that move chromatically for a change in pace and some harmonic tension before resolving back to the opening riff.

VIDEO
PLAY
BACKING

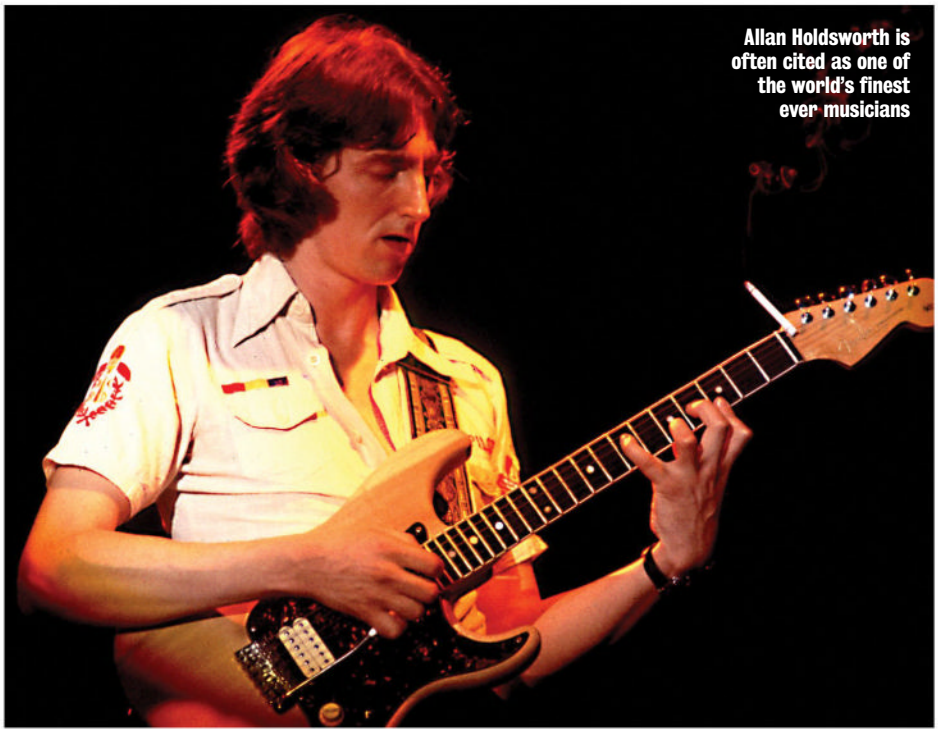


STYLE STUDY 2

This study begins with fast-paced downstrokes and strategic upstrokes for the 16th notes within the sequence. Use palm muting to again focus the rhythms and contrast against the sliding power chords during phrase endings. The second section maintains the palm muting; however, the opening and closing notes of bars 5 -7 are unmuted. This helps to bring dynamics and overall shape when playing riffs at speed.

ALLAN HOLDSWORTH

Experiencing Metal Fatigue? Sinking in quick Sand? Then join **Charlie Griffiths** as he unlocks the secrets of the master of Wardenclyffe Tower.



Allan Holdsworth is often cited as one of the world's finest ever musicians

ABILITY RATING

★★★★★ Advanced

Info	Will improve your
Key: Various	✔Legato
Tempo: Various	✔String skipping
https://bit.ly/3uvNmB6	✔Fretboard knowledge

Allan Holdsworth was born in Bradford, Yorkshire in 1946. An early member of bands like Soft Machine and UK, in the 80s he released a slew of masterpiece albums that changed the landscape of jazz and fusion guitar. His style was so influential that his name is mentioned by the likes of Van Halen, Satriani, and Vai as one of the greatest guitarists to have walked the planet.

Allan had a linear melodic style that defied tradition. He also possessed a unique self-taught perception of theory and and the guitar fretboard, quite removed from the more formulated structures we are used to today. His approach was idiosyncratic and his music sounds almost alien. Although he would use jazz-inspired 'outside' harmony, he would also often use typical scales and modes, albeit heavily disguised.

Our first three examples use the Lydian mode, the Minor Pentatonic and the Dorian mode, with no passing notes. Allan's use of legato, string skipping, and his skill at finding patterns within scales gives the music its otherworldly dimension. Add to this his smooth legato technique and large hands and the result is something that enables wide stretches and a flow of notes not naturally available to most players. With practice we can achieve this sound by making each note the same volume and blending in softer picked notes to disguise string changes and create seamless links between notes across the entire fretboard.

Allan enjoyed finding symmetry and patterns that could be applied to different strings. Example 4 is based in the Half-Whole Diminished scale, constructed in half and whole tones to create an eight-note pattern. It offers a great deal of scope for creativity and has many elements to explore, which of course Allan did to its limits.

Example 5 is built around another symmetrical scale, a repeating 'tone-semitone-semitone' sequence. Start from any root note and repeat this pattern and the nine-note result is: 1-2-♭3-3-#4-5-♭6-♭7-7. The pattern repeats every Major 3rd, which lends an Augmented flavour to the proceedings. There is also a blend of Lydian and Aeolian modes for an interesting simultaneous Major and Minor sound. In his 1992 instructional video Allan simply refers to this as the symmetrical scale, but more specifically we can identify it as 'Messiaen mode 3'. The name originates from French 20th Century composer Olivier Messiaen, who created a list of seven 'modes of limited transposition', which are all symmetrical scales. The list includes the familiar Whole-Tone and Diminished scales, as well as various lesser-known ones including this Allan Holdsworth favourite.

Play each example slowly and accurately at first and gradually speed up in small increments as your muscle memory and finger dexterity improves.

NEXT MONTH *Charlie brings you five great new shred licks from the fantastic* ***Nita Strauss***

Get the Tone

Allan played Steinberger, Bill DeLap, and a Kiesel signature model guitar with a single bridge humbucker. He also also used the Yamaha UD-stomp pedal and had a Rockett Pedals signature overdrive. The Holdsworth tone is very smooth and even, with boosted mids and not much presence or treble which created his mellow sound. Just add reverb.

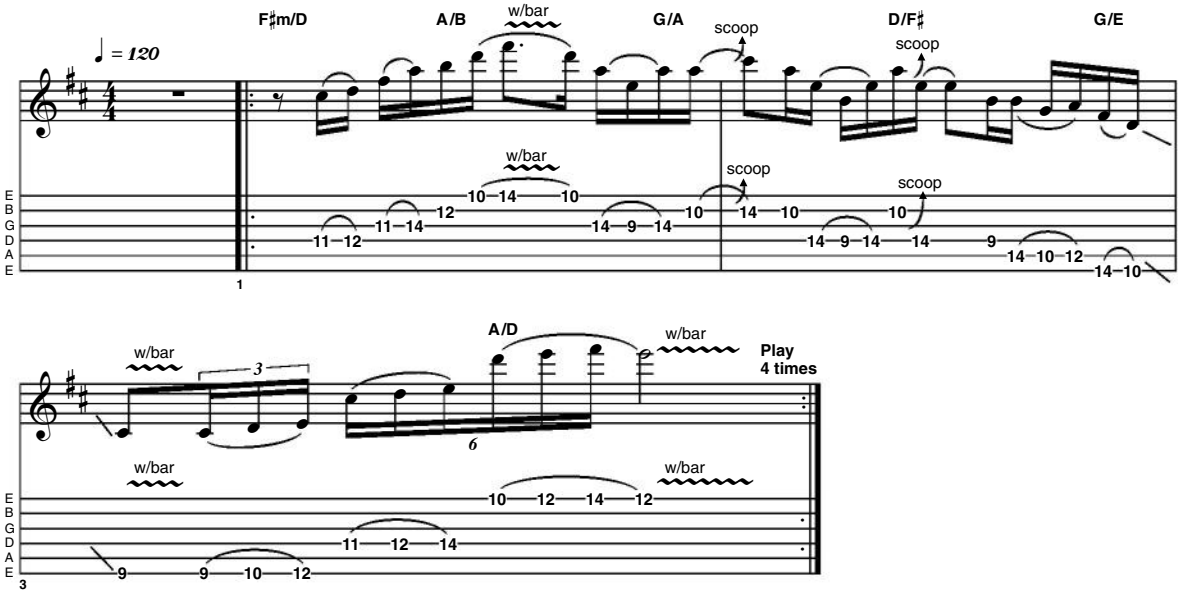
TRACK RECORD All of Allan's solo albums are 'must listens', but highlights such as Metal Fatigue (1985), Sand (1987), Secrets (1989), and The Sixteen Men Of Tain (2000) will provide a good overview. He also appeared as a guest on many recordings, but his work with Planet X on Quantum 2007 and 1996's Heavy Machinery alongside Jens and Anders Johansson show how he adapted to rock and metal environments.

PAUL NATKIN/WIREIMAGE/GETTY

EXAMPLE 1 IONIAN ARPEGGIO LICK

This lick is based entirely within D Ionian (D-E-F#-G-A-B-C#), and uses arpeggios, wide stretches and string skips for an Allan style phrase. Hold the whammy bar loosely in your palm throughout and use it to add vibrato and scoop into the notes indicated for a synth-like pitch bend.

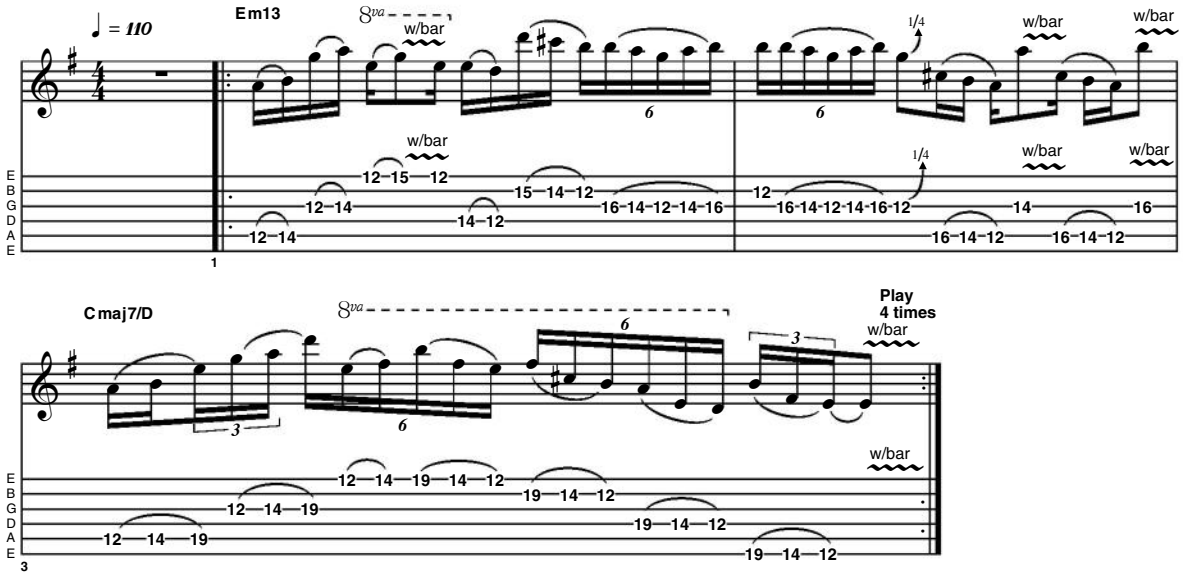
PLAY



EXAMPLE 2 WIDE-STRETCH DORIAN LICK

Based in E Dorian (E-F#-G-A-B-C#-D), this lick uses string skipping and wide stretches to repeat the same note on different strings. The latter half of the lick uses a wide stretch shape on each string using the 12th, 14th and 19th frets. If this is too much of a finger stretch, feel free to tap the 19th-fret notes.

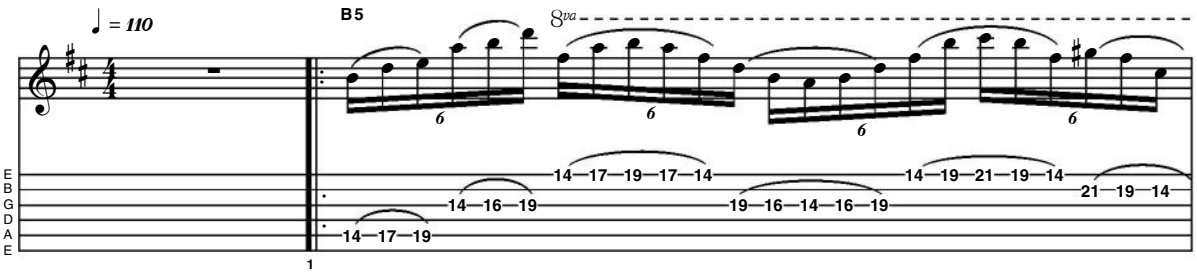
PLAY



EXAMPLE 3 STRETCHY SEXTUPLET LICK

Continuing the wide stretch theme, this lick begins with B Minor Pentatonic (B-D-E-F#-A) played with three notes per string, then extends to B Dorian by adding C# and G# in the second half. Keep the sextuplet phrasing even by targeting with the particular finger that lands on each downbeat. This is made more challenging with a five-note melodic pattern embedded within the six-note feel.

PLAY



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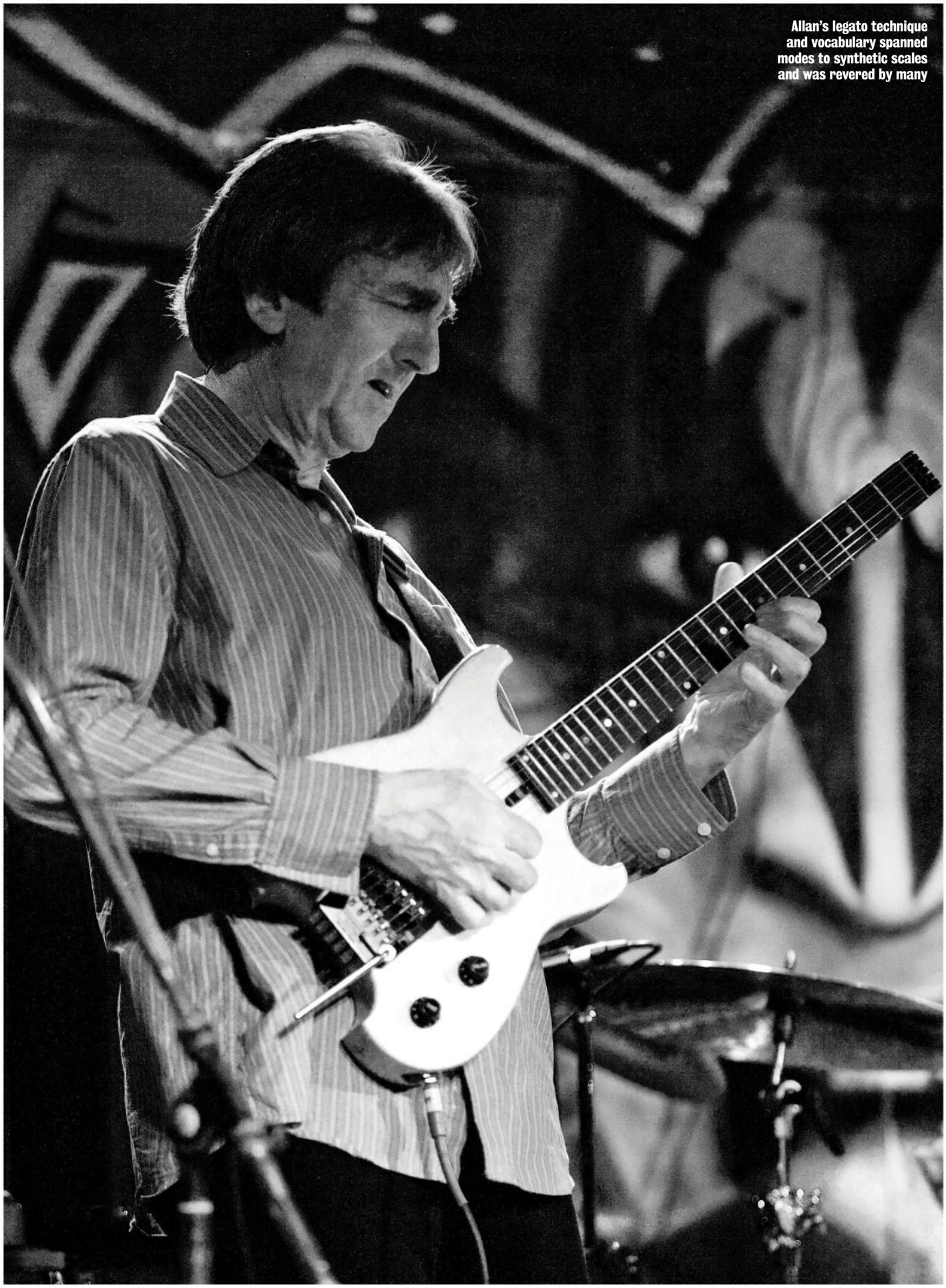
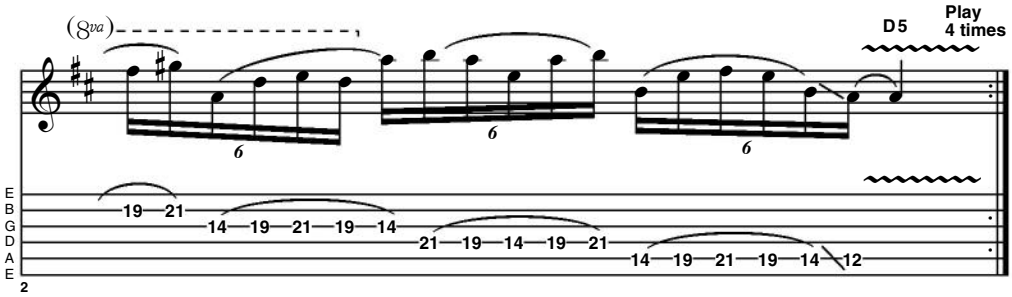


Allan's legato technique and vocabulary spanned modes to synthetic scales and was revered by many

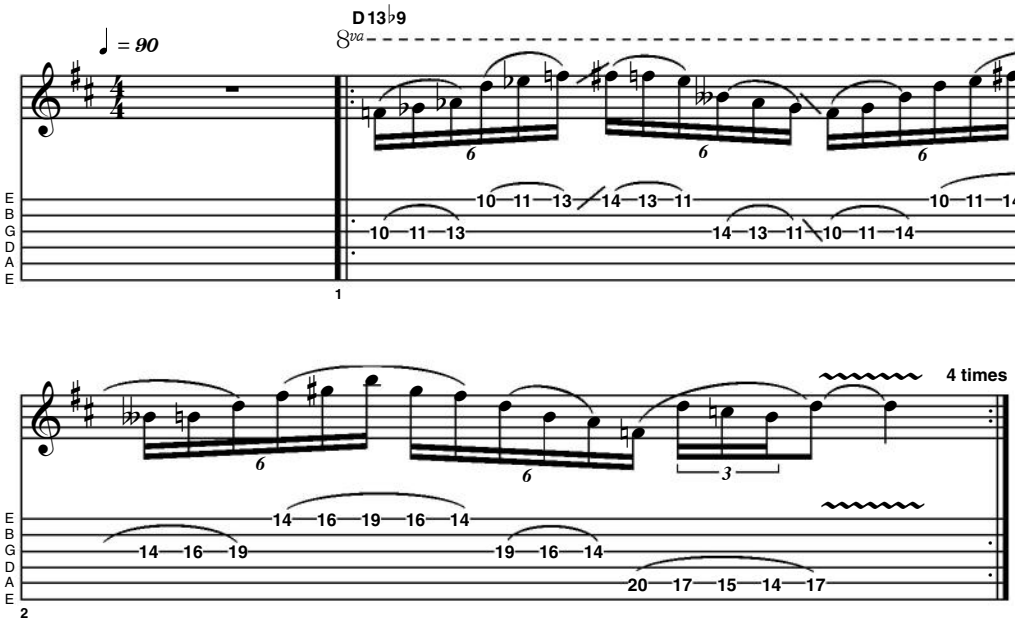
STEVE THORNE/REDFERNS

EXAMPLE 3 STRETCHY SEXTUPLET LICK CONTINUED...



EXAMPLE 4 HALF-WHOLE DIMINISHED LICK

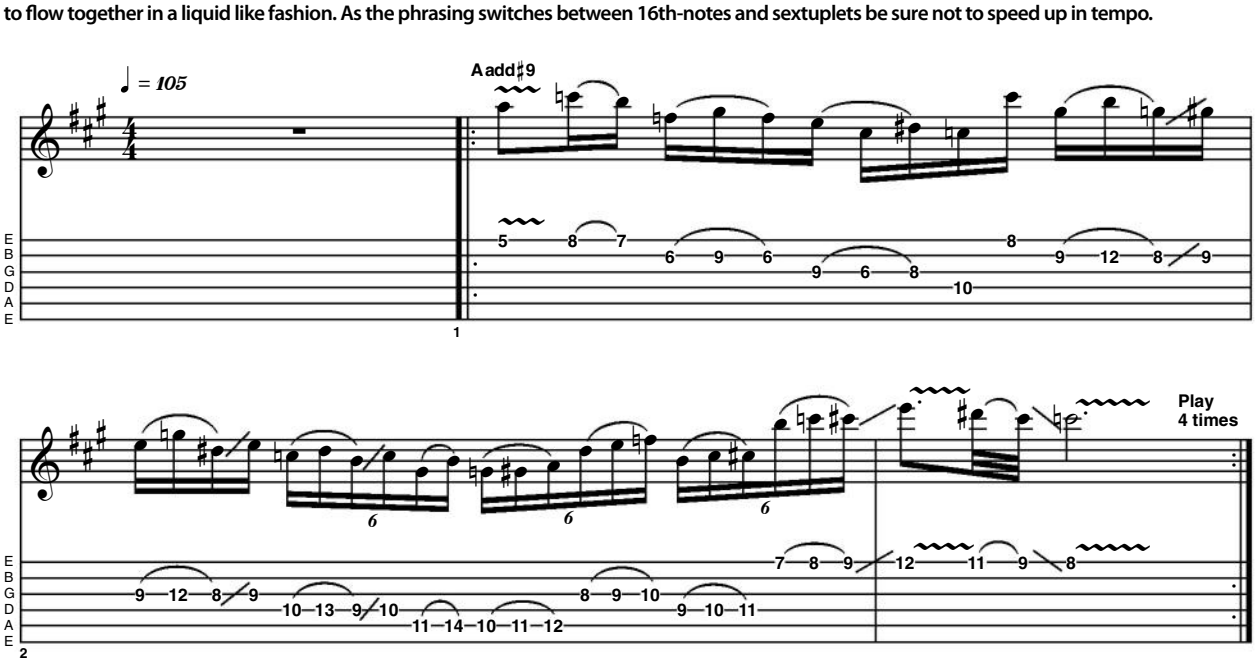
This lick uses D Half-Whole Diminished which contains eight notes (D-E♭-F-F#-G#-A-B-C). There are various symmetrical patterns within the scale that offer many Holdsworthian options for accessing movable shapes, transferrable to different strings. Use this lick to generate your own ideas (It Bites' Francis Dunnery did).



PLAY

EXAMPLE 5 MESSIAEN NINE-NOTE SCALE LICK

This lick is based in Messiaen's 3rd mode from an A root (A-B-C-C#-D#-E-F-G-G#). Focus on picking at the same volume as your legato notes in order for the notes to flow together in a liquid like fashion. As the phrasing switches between 16th-notes and sextuplets be sure not to speed up in tempo.



PLAY

BRIAN SETZER

VIDEO

ON VIDEO

For this issue **Andy G Jones** is looking to unravel the style of rockabilly's most ardent torchbearer, the stupendous Stray Cat himself.

Brian Setzer is Gretsch Guitars' most ardent and prominent performer

ABILITY RATING

★★★★☆ **Moderate/Advanced**

Info	Will improve your
Key: XX	✔Picking technique
Tempo: XX	✔Rockabilly language
https://bit.ly/3uvNmB6	✔Use of chromatic notes

Brian Stetzer revitalised the rockabilly scene with his band The Stray Cats in the early 1980s, during the time he was living in the UK. After the initial success of the band and his various solo projects, Setzer had a fantastic second wind with his Brian Setzer Orchestra which adds jazz and swing influences to the rockabilly core.

A jazz enthusiast from an early age, Setzer blends Charlie Christian-tinged inflections into his lines and shows a sophisticated way of navigating the chord changes. This approach is not that surprising for a rockabilly player, but the more complex music that his band plays really brings this aspect of Brian's playing to the fore.

In the big band setting, Setzer is very involved in the arranging process and his obvious grasp of the harmony is again displayed in some lovely chord melody moments. Setzer is one of those players that uses a particular kind of guitar and its sound is difficult to emulate on another type of instrument. His Gretsches generally have Bigsby vibrato arms - a big part of his sound.

Musically he often demonstrates bolder use of chromatic notes than you might expect from this style. However, some of the early rockabilly players also used lines that elegantly observed the chord changes. You may recall from earlier columns that we mentioned the 'Bebop' scale. This is an amended form of the Mixolydian mode where the Major 7th degree is added between the root and the ♭7. It's one surefire way to know that you're using chromatic notes that will work on a standard Dominant 7th. Brian's approach is organic but it's also obvious that he has seriously worked at his understanding of jazz harmony.

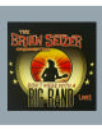
Another element of Setzer's playing is the blues phrasing and blues-influenced string bends. Country guitar influences are also in evidence. Travis picking is common in both straight rockabilly and traditional country guitar styles. And in his 1981 classic, Stray Cat Strut, Setzer breaks out some really ear-catching economy picking - that's certainly what it sounds like, but if it's turbocharged alternate picking then that's even more impressive!

In country, western swing and rockabilly styles it's common for players to use hybrid picking - a combination of pick and fingers that really helps with double-stop playing, small chord fragments, and string crossing for arpeggios . It's best to hold the pick as you normally would but grab at the strings with the other fingers. This is an approach that would have grown out of the demands of the music. If you're playing Travis picking accompaniment patterns (as Setzer often does) while also playing conventionally with a pick, it's easy to bring the other picking fingers into play when needed. If you adopt this approach, aim to keep the picking hand relaxed, as it can be easy to tense up.

NEXT MONTH *Andy checks out the very tasty playing of St Louis blues supremo* ***Mike Zito***

Get the Tone

A clean American style sound drenched in reverb and slap-back echo is a good place to start. Treble or middle pickup will help you cut through, although for the jazzy parts, the neck pickup can be better. Just a touch of overdrive will add a bit of authentic grit to you sound. On held chords, a little waggle on the vibrato arm would be in character with Brian's vibe.

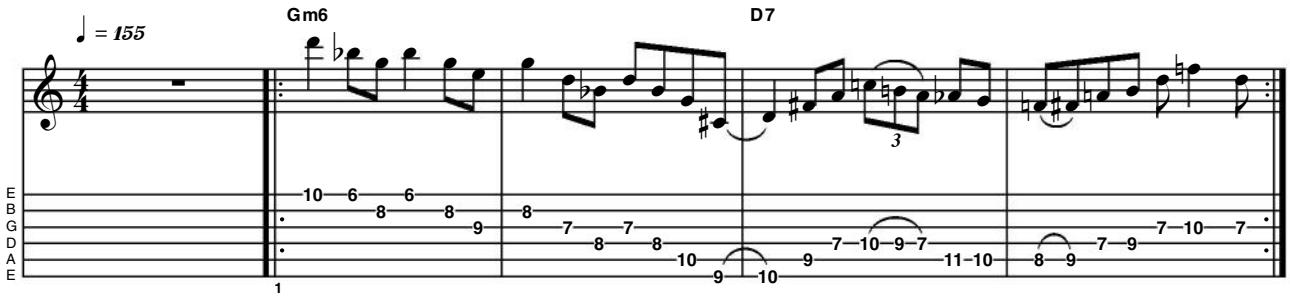


TRACK RECORD Setzer's recordings with his trios are always great but there's some lovely playing on Brian Setzer Orchestra albums too. Stray Cat Strut is a favourite from The Stray Cats and features some wild lines. Check out Rock This Town from their Dirty Boogie album for great double-stops and blues bending, and check out the way he accompanies himself, often using Travis picking-inspired approaches.

TIM MOSENFELDER / GETTY IMAGES

EXAMPLE 1 **MINOR KEY WORKOUT**

Brian might scrape muted notes across adjacent strings before hitting the quarter (crochet) notes. Watch your timing, don't rush, and play with attitude.



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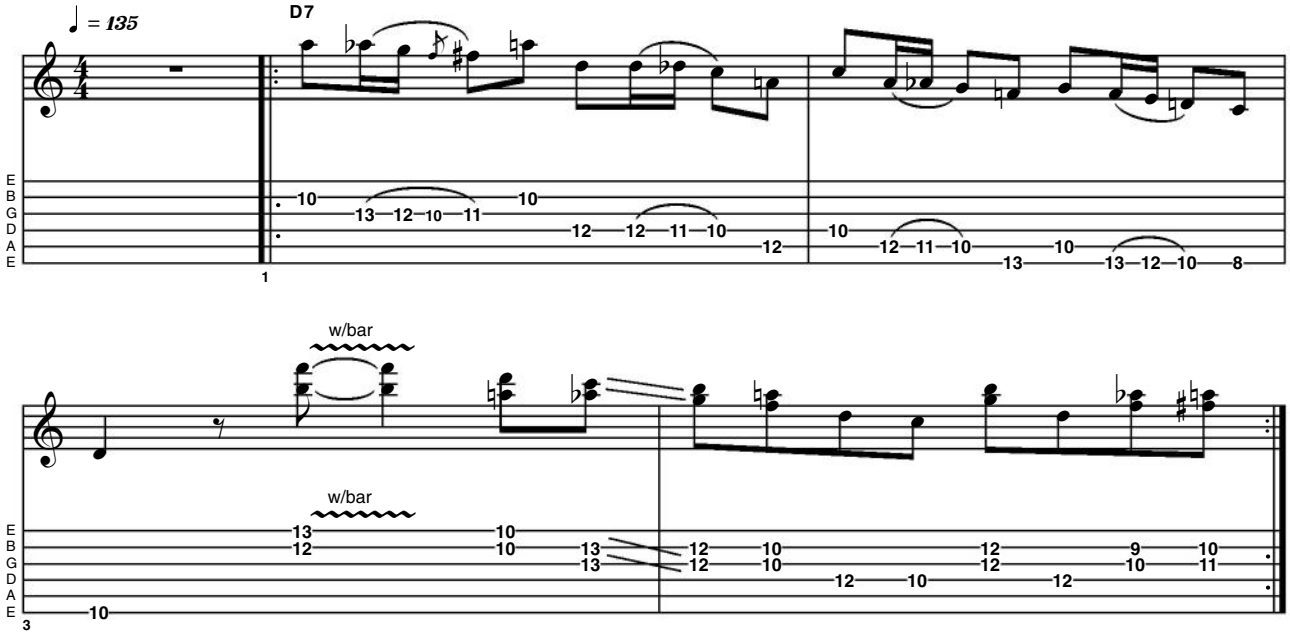
EXAMPLE 2 **CHROMATIC 'SPICE' NOTES**

Using chromatic notes to spice up a simple Minor Pentatonic idea works great. This lick ends with some classic double-stop ideas.



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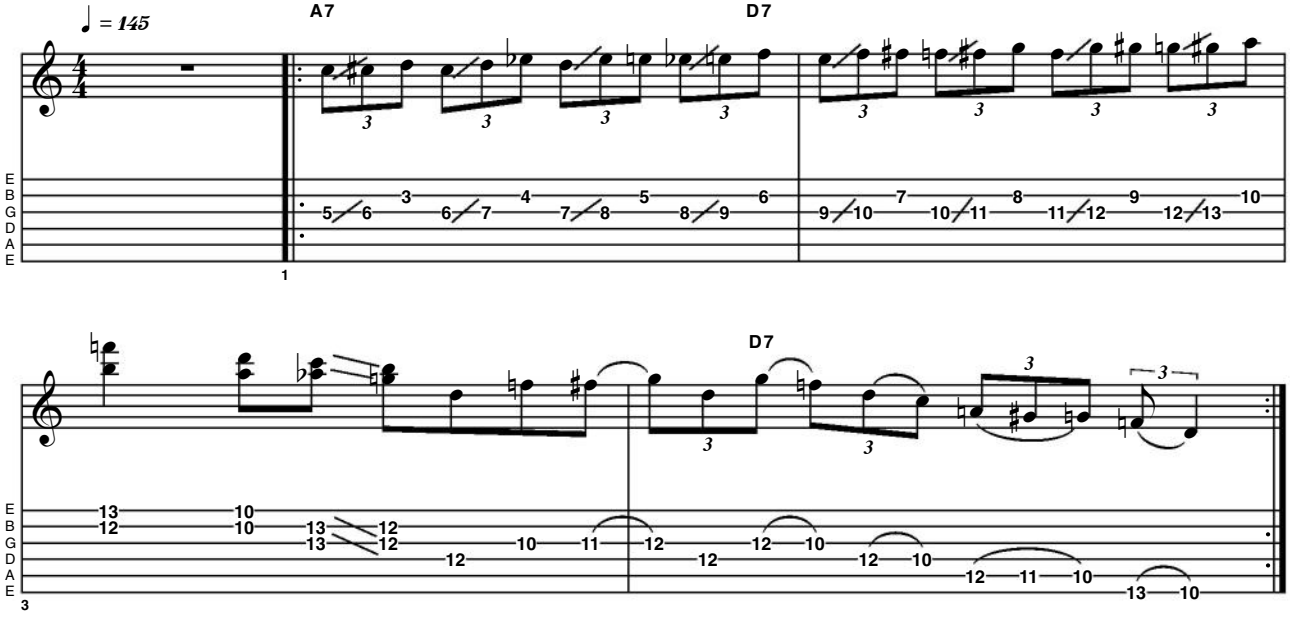
EXAMPLE 3 **ASCENDING REPEATED PATTERN**

This a classic rockabilly move going up chromatically using a repeating pattern . Jimmy Page, a huge rock and roll fan, also used this approach with Led Zeppelin.



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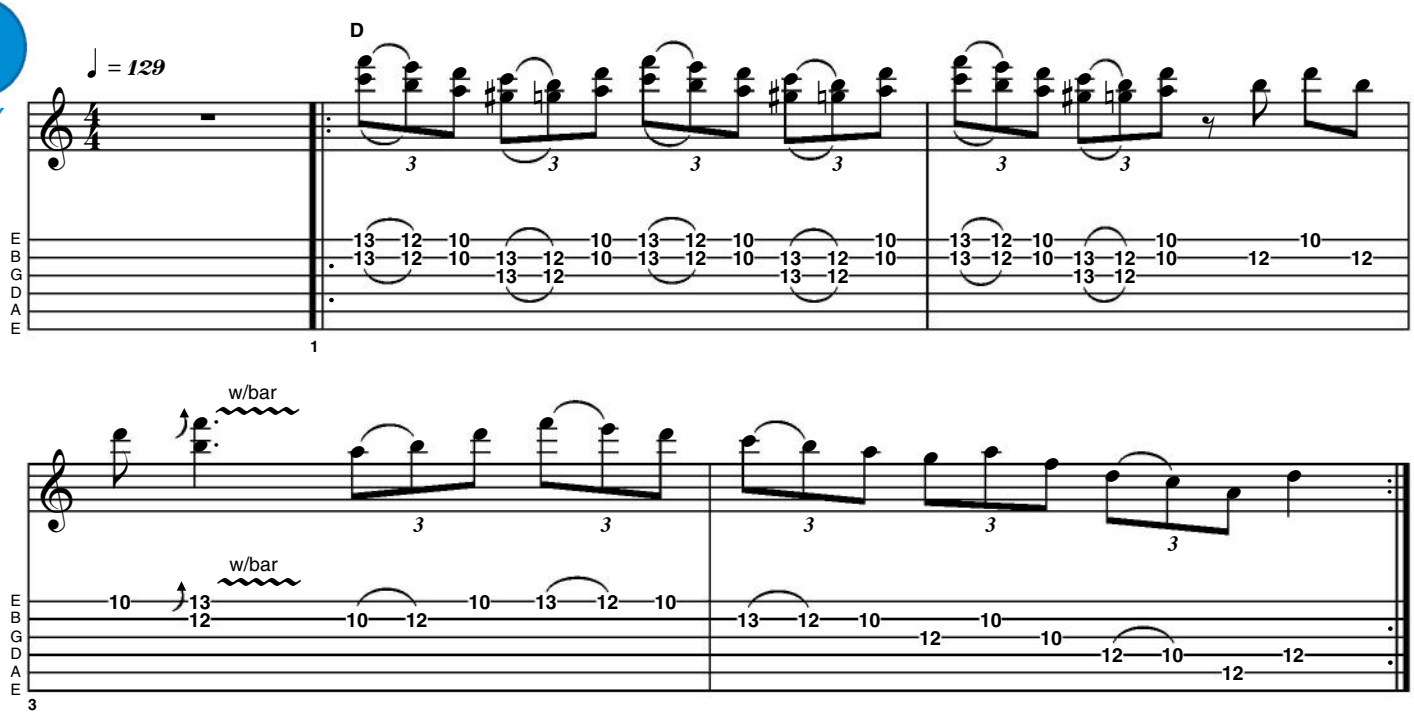
EXAMPLE 4 TWO-STRING PULL-OFFS

This one's a little tricky as it uses pull-offs on two strings by covering them with one fretting-hand finger. It sounds best if the amp is cranked a little bit.

PLAY



EXAMPLE 5 ECONOMY PICKING

Try economy picking in places like bar 3, one stroke across several strings (useful for arpeggios). Note the chromaticism provides ♭3, 3 plus #4, ♭6, ♮7 and 7. Colourful!

PLAY

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COMPLETE SOLO **BRIAN SETZER STYLE**

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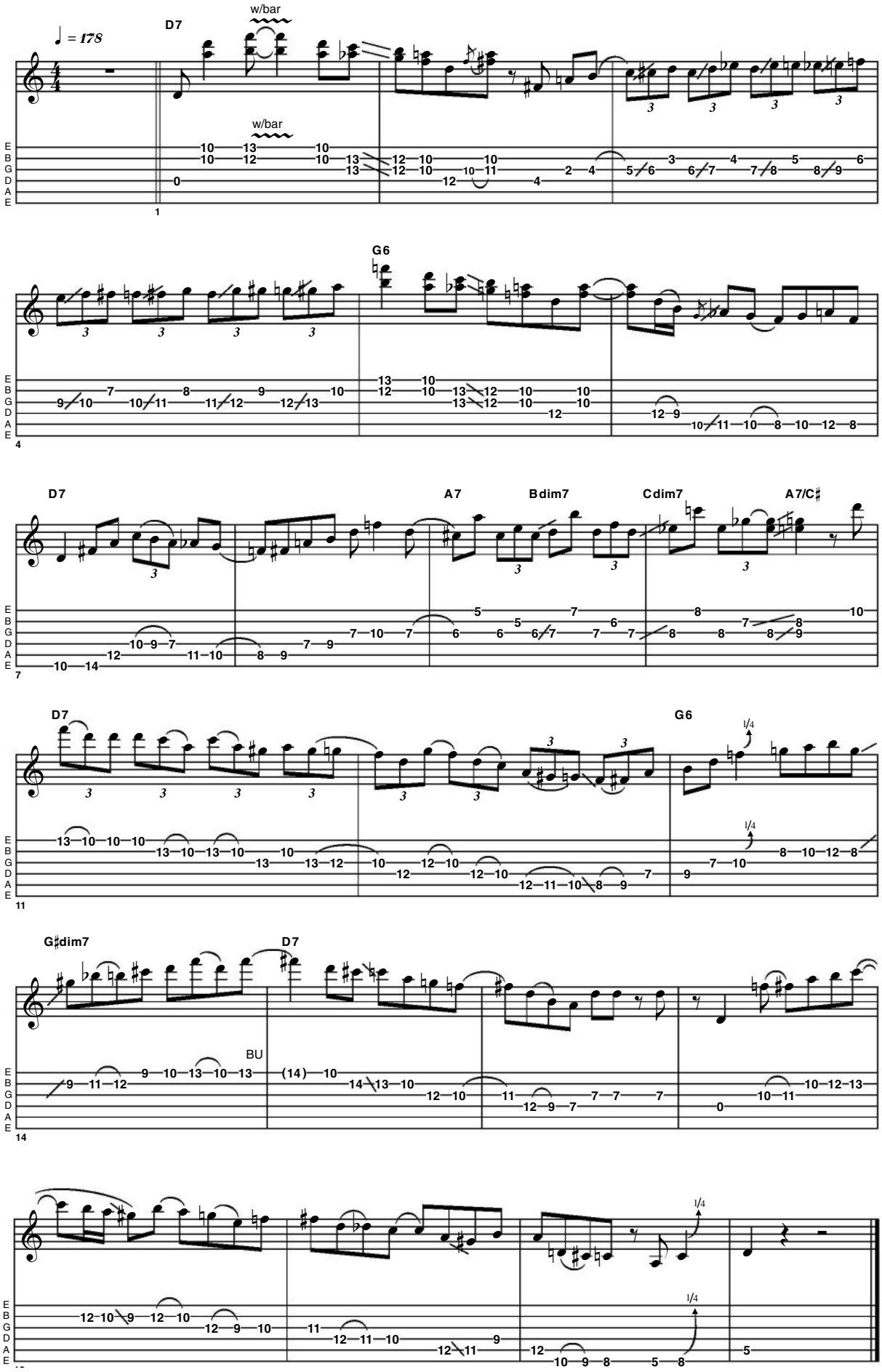
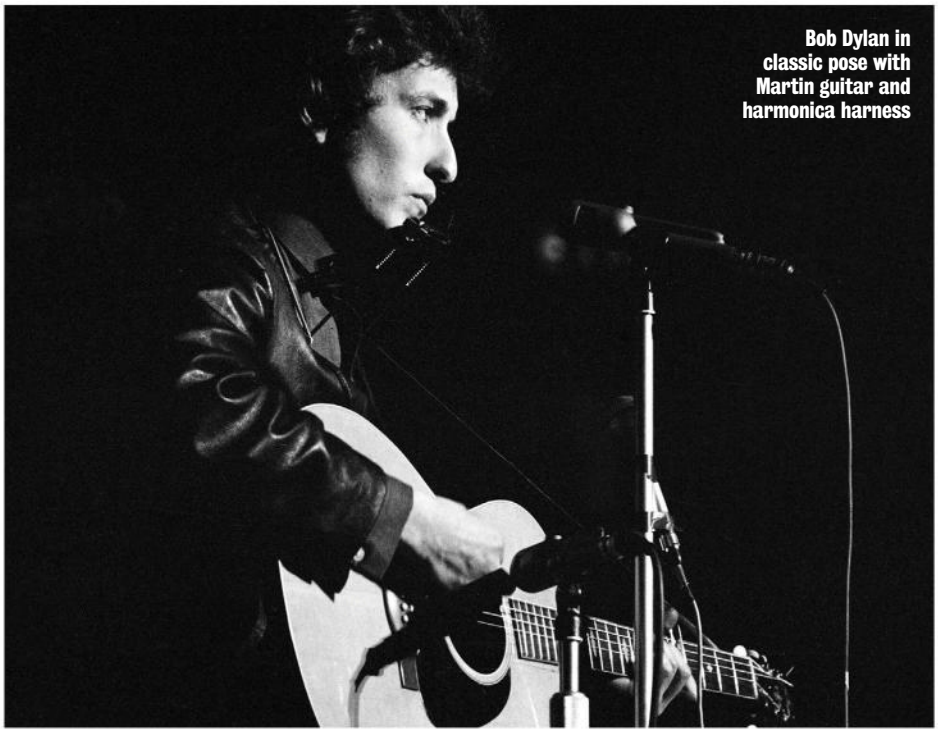


BOB DYLAN

ON VIDEO

This month **Stuart Ryan** shows how the fleet fingerpicking acoustic style of the protest song legend enriched song accompanient forever.



Bob Dylan in classic pose with Martin guitar and harmonica harness

ABILITY RATING

★★☆☆☆ **Easy**

Info	**Will improve your**
Key: C Major	✔Midtempo folk fingerpicking
Tempo: 100 bpm	✔Giving simple chords colour
https://bit.ly/3uvNmB6	✔Varying fingerpicking

This month I'm starting a new series focusing on the acoustic legends from the 1960s folk, rock and pop scenes. We start off with Bob Dylan, an artist who emerged as a folk musician but had an impact way beyond the confines of the genre.

Robert Zimmerman was born on May 24th 1941 in Minnesota. His early influences were rock and roll artists like Little Richard and Buddy Holly but it was when he went to the University of Minnesota in 1959 that he really developed a passion for American folk music, drawn by the melancholy and depth this material offered. As with many of the folk artists of the 1960s, inspiration came in the form of Woody Guthrie whom Dylan befriended. Dylan was also influenced by Ramblin' Jack Elliott and lent his harmonica playing to his eponymous album. These associations and recording sessions led to Dylan coming to the attention of Columbia Records and producer John Hammond, and in 1962 his debut album, Bob Dylan, was released. However, it was 1963's The Freewheelin' Bob Dylan that began to bring him more attention, laden as it was with protest songs, a very popular style of the day.

Acoustic guitar serves as the engine room for his songwriting, and it really propels his songs along. It's worth noting that Dylan's acoustic rhythm playing in many ways defines the American folk sound of the 1960s; it's never intrusive but always solid, serving as a perfect backdrop to the lyrics and melody. There are two distinct sides to Dylan's approach to acoustic guitar as he either strums basic chords or weaves deft fingerpicking patterns, usually focusing on the open position as is traditional with the folk style. It's the latter we'll focus on here, as while Dylan's strumming is quite basic, his fingerpicking is full of clean, articulate picking patterns and characterful chords.

Listen to tracks like Girl From The North Country and Don't Think Twice It's All Right and you'll hear the core of his fingerpicking approach. Folk fingerpicking follows a quasi-classical technique where the picking-hand thumb is reserved for the sixth, fifth and fourth strings and the first, second and third fingers take care of the third, second and first strings respectively. Dylan typically uses repeating patterns with slight variations as you'll see here, and the main challenge is to get to the speeds he picks at. When learning parts like this it's a good idea to learn the fretting-hand shapes first (and there are several variations to get to grips with) and then bring in the picking hand. Remember that, as with the fretting hand, muscle memory comes into play so if you are new to patterns like this take some time to let the picking hand process what's going on and, before you know it, picking-hand muscle memory will set in and you'll no longer need to look at the music.

NEXT MONTH *Stuart delves into the fantastic acoustic playing of* ***The Rolling Stones***

Get the Tone

Bob Dylan is best known for playing a Gibson Nick Lucas model or a Martin 000-18 guitar when still a purely acoustic artist. For this style a smaller-bodied model can give a tight, punchy tone but anything within the Martin/Gibson sphere of sound will get you that classic 1960s American vibe. I recorded this on a Martin Custom Shop Expert 1937 D-28.

TRACK RECORD You can't go wrong with 1963's The Freewheelin' Bob Dylan, which contains the classics Blowin' In The Wind, Girl From The North Country, and Don't Think Twice It's All Right. Follow this with 1964's The Times They Are A Changin' which was his first album to contain all self-penned material with classics such as With God On Our Side, Only A Pawn In Their Game, and the title track.

TRINITY MIRROR/ MIRRORPIX/ ALAMY STOCK PHOTO

STUDY PIECE **BOB DYLAN**

Bars 1-16: The alternating bassline is a real folk staple and there are two ways for the fretting hand to approach it. First you can finger a C chord as normal and simply move the third finger over to the 3rd fret of the sixth string. Alternatively, you can fret all the notes of the chord together so the third finger takes care of the 3rd fret, sixth string, the fourth is on the 3rd fret, fifth string, the second is at the 2nd fret, fourth string and the first is at the 1st fret, second string.

STUDY PIECE **BOB DYLAN**

Bars 17-32: The F Major chord here is a particular idiosyncrasy to the folk genre. The hammer-on on the third string means that you need to hook the thumb over the neck so it frets the sixth string at the 1st fret. At the same time the third finger must be at the 3rd fret of the fourth string and the first finger is at the 1st fret of the second string. With these fingers in place you can play the hammer-on to the 2nd fret of the third string using the second finger.

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GUS G: SPEED PICKING

VIDEO

ON VIDEO

JTC

In this month's **JTC Guitar** column the Firewind and Ozzy Osbourne guitarist with a successful solo career, has three licks to help you sharpen up your picking.

ABILITY RATING

★★★★☆ Moderate/Advanced

Info	Will improve your
Key: C Minor/E Minor	✔ Alternate picking
Tempo: Various	✔ Economy picking
https://bit.ly/3uvNmB6	✔ Speed and fluency

Welcome to another column from the folks at JTCguitar. If you want to be a master of metal soloing, you need to work HARD at your picking technique. Legato and tapping are of course great, but when you want to dig in and add real impact to your solos, only super-tight picking can deliver. Think of players like Paul Gilbert, Steve Morse, Al Di Meola, Gary Moore, Yngwie Malmsteen, Frank Gambale, John McLaughlin, and so many others in many and various styles and genres, not all of them metal.

However, since this column is dealing with that very subject, today we have Greek metal star Gus G to help you fine-tune your picking skills. A supremely gifted player who can most definitely be added to that illustrious list, Gus has years of playing experience with his band Firewind, alongside Ozzy Osbourne, and many others. Gus uses a mix of alternate picking and economy picking in a wide variety of metal soloing styles, but these techniques really come to the fore in his high-tempo thrash licks, as we are about to see.

We're going to look at three examples here, just a small selection from Gus's JTCguitar package, Speed Picking Concepts. For the video licks Gus is tuned down a whole tone (D-G-C-F-A-D). If you want to stay in standard tuning, just play everything two frets lower. Of course, feel free to play these licks at much slower speeds to begin with, and then gradually build up to tempo against your metronome, increasing it day by day until you can play these ideas cleanly and accurately.

Gus G with his rocktastic pinstriped Jackson Gus G Star signature guitar

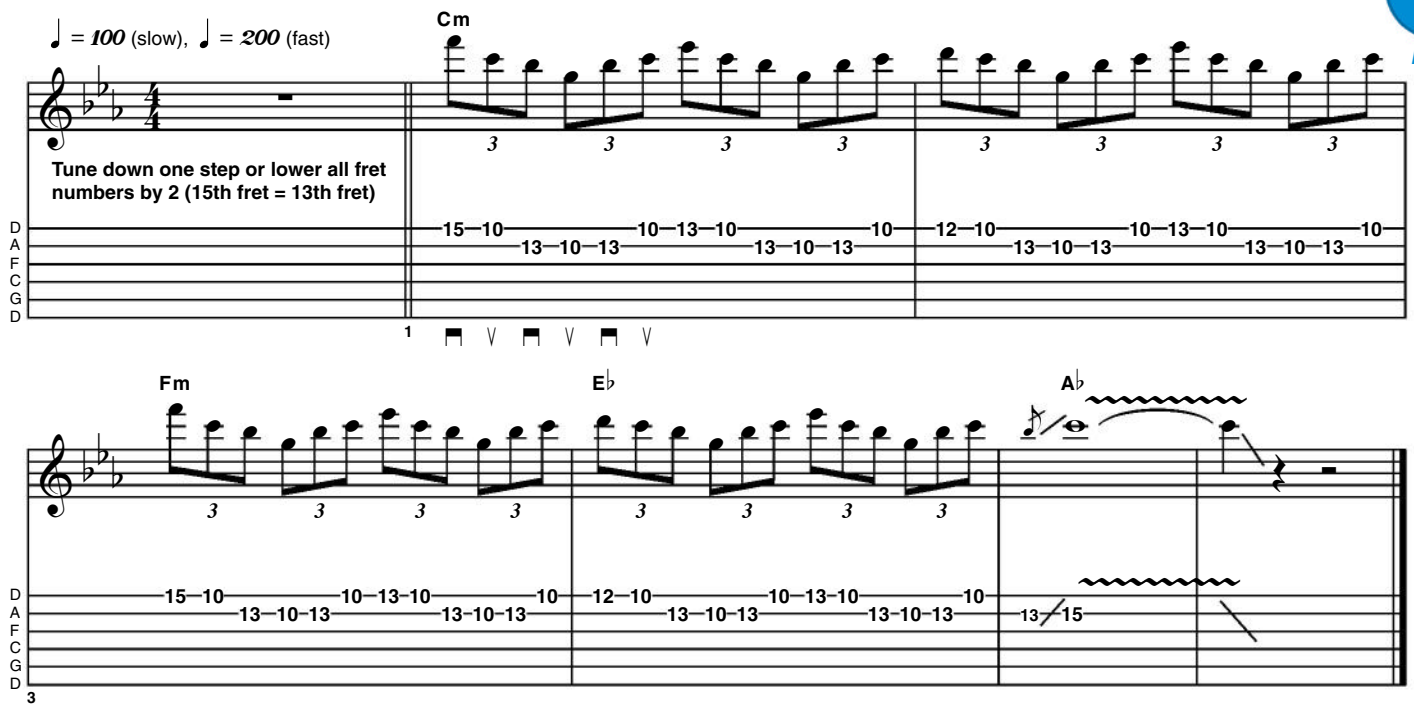
NEXT MONTH *JTCguitar brings you four fantastic licks from* ***Claudio Pietronik***

TRACK RECORD For Gus's work with his band Firewind try their 2002 debut, Heaven And Hell, and their latest, 2020's Firewind. With Ozzy Osbourne, 2010's Scream has some great soloing from Gus, while guest appearances with Jason Becker on Triumphant Hearts, and Arch Enemy on Doomsday Machine, are worthy listens. Solo career-wise, I Am The Fire from 2014, and his latest, 2021's Quantum Leap, are great albums.

EXAMPLE 1

We start things gently with this triplet-based lick. It's all C Minor Pentatonic (C-E♭-F-G-B♭), although we're at the 10th fret because of the tuning (it's the 8th fret if you're in standard tuning). This is mostly a repeating pattern, except for the changing top note. Start with a downstroke and use strict alternate picking throughout.

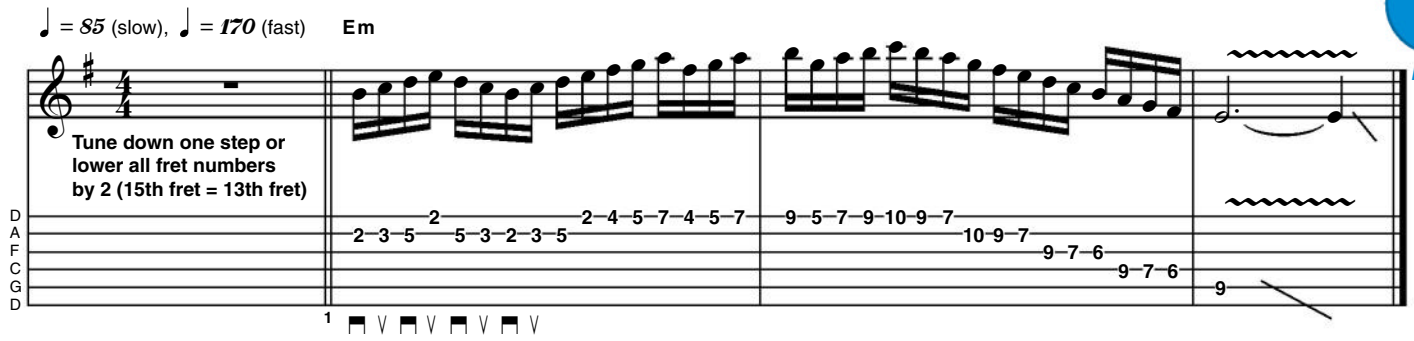
PLAY



EXAMPLE 2

This example is in E Minor (E-F#-G-A-B-C-D). The trickiest aspect of alternate picking is moving from string to string in a strict fashion, starting a new string with either a downstroke or an upstroke. Practise slowly with the picking suggestions shown and then later switch to start with an upstroke (= developing a flexible technique).

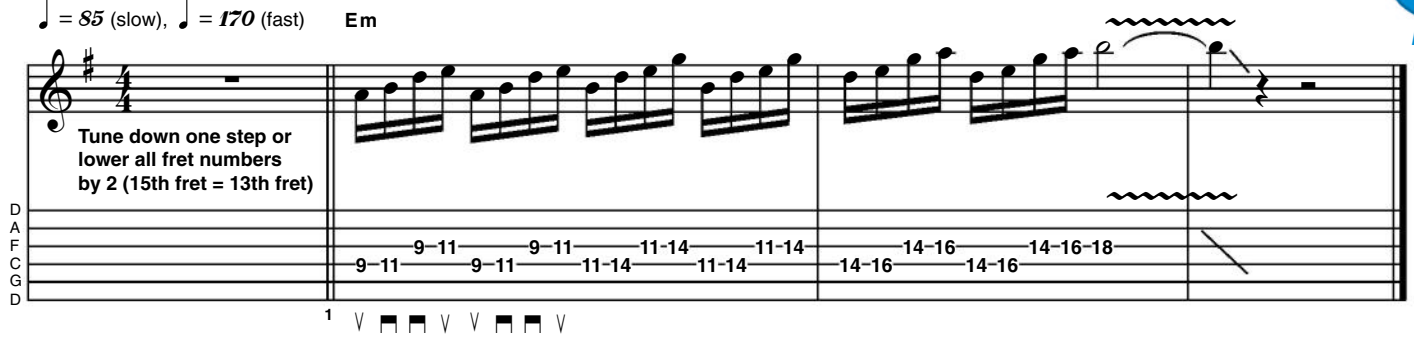
PLAY



EXAMPLE 3

For certain note combinations, Gus switches to economy picking, minimising the movement in his picking hand. This sequence-based line in E Minor Pentatonic (E-G-A-B-D) is a good example. Instead of four separate pickstrokes for each group, (eg down-up-down-up, Zakk Wylde style) he just plays two small sweeps.

PLAY



AUDIO https://bit.ly/3uvNmB6

AMERICANA PT 1

This month **Stuart Ryan** brings you 10 superb fingerpicking ideas from his new Fundamental Changes release, The Americana Guitar Book.

Brought to you by...

FUNDAMENTAL CHANGES

ABILITY RATING

✪ ✪ ✪ ✪ ✪ Easy

Info	Will improve your
Key: Various	✔ Americana fingerpicking
Tempo: Various	✔ Carter picking
https://bit.ly/3uvNmB6	✔ Travis Picking

Americana is a century-old musical melting pot where country, blues, folk and bluegrass collide. Originally this music would have been performed on banjos, fiddles and mandolins with guitars arriving later. The earliest known guitarists in this style would have been the country music pioneers like Hank Williams and mandolin genius Bill Monroe. Americana came into its own via artists like Woody Guthrie, Pete Seeger, Elizabeth Cotton and

"Today Americana is shaped by hard-edged artists like Steve Earle and Jason Isbell"

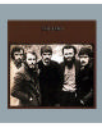
The Carter Family, blending country, blues and folk to create the genre's blueprint sound, before superstars like Bob Dylan and Johnny Cash made it their own.

Today it's shaped by hard-edged artists like Steve Earle, and other Americana heroes like Jason Isbell, Chris Stapleton and Lucinda Williams. Fingerpicking is at the core of Americana. Iconic artists Pete Seeger and Woody Guthrie used fingerstyle techniques extensively. They influenced the next generation of players like Bob Dylan and Paul Simon, who took folk Americana into the mainstream. In our examples you'll find simple pieces that will help to get your fingers working, others where chords are added to or altered, others where bass runs and fills are added, and some that will test your fretting and picking-hand skills.

Steve Earle, who's one of the modern artists shaping the sound of Americana

STEPHEN LOVEKIN/FILMMAGIC/GETTY

NEXT MONTH *Stuart brings you another great lesson from* ***The Americana Guitar Book***

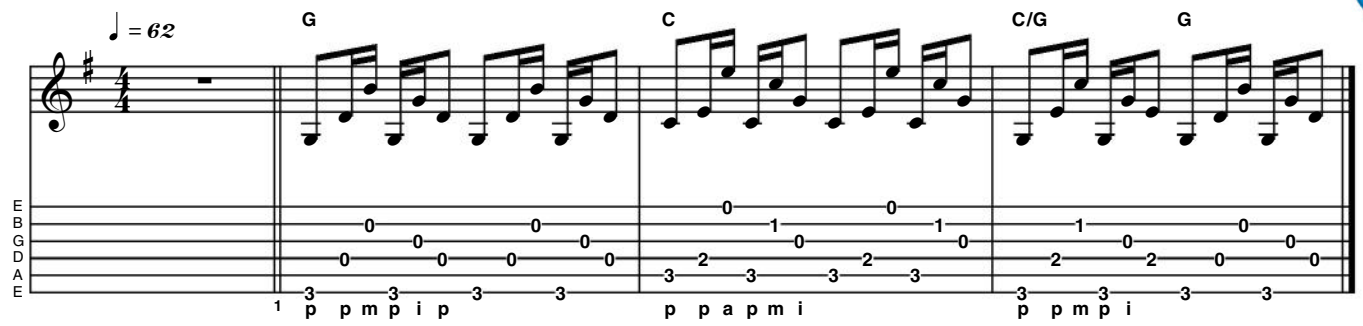


TRACK RECORD Americana is a huge genre and it's worth listening to all the artists mentioned above, as well as The Byrds, The Band, Wilco, and many, many more! If you want a softer entry to the style, try Johnny Cash's American Recordings, the fabulous albums from Alison Krauss and Union Station, her superb releases with Robert Plant, and Dolly Parton's work on her 1999 album The Grass Is Blue.

EXAMPLE 1

Here's a basic accompaniment pattern to get you playing Americana fingerstyle. Try my suggested picking pattern first – p means that you pluck the note with the picking hand thumb and this usually applies to sixth, fifth and fourth strings; i denotes the first finger and is often used to pluck the third string; m refers to the second finger and can often be found playing the second string. Finally, a refers to the third or 'anular' finger and this is usually used for the first string.

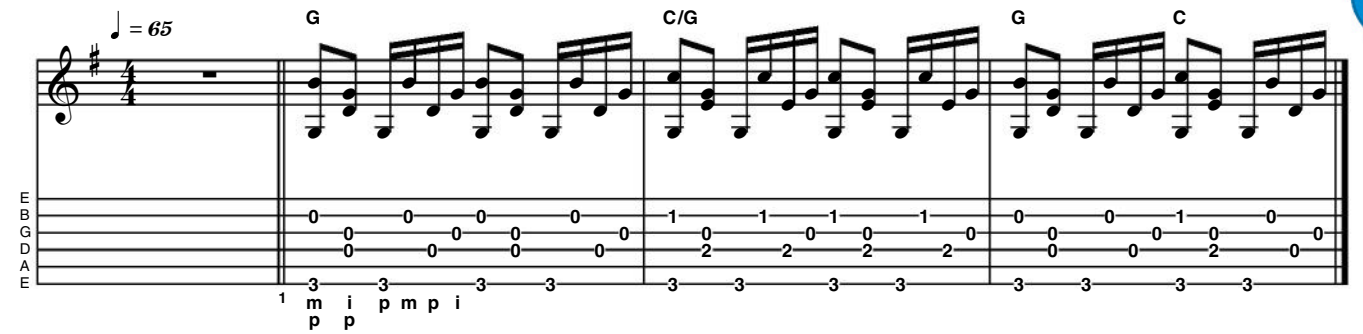
PLAY



EXAMPLE 2

Next, bass notes are played alongside notes on the third, second and first strings for a more 'open' sound. This style leads to instrumental fingerstyle guitar and you'll hear Paul Simon perform some complex solo fingerstyle pieces early on in his career.

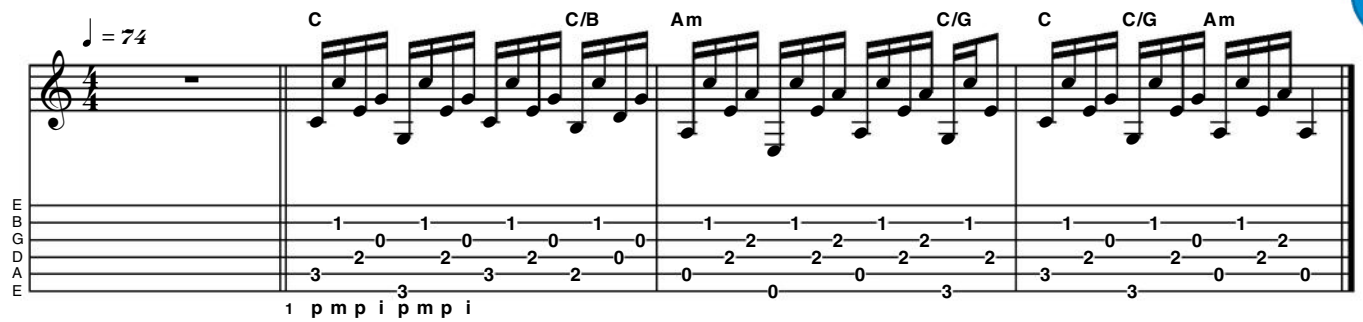
PLAY



EXAMPLE 3

As guitars superseded the banjo in early Americana and folk styles it became more of an accompaniment tool to the voice. Creating the illusion of more than one instrument playing was important, so alternating basslines became a huge part of fingerstyle guitar too. The bass movement typically alternates root-5th.

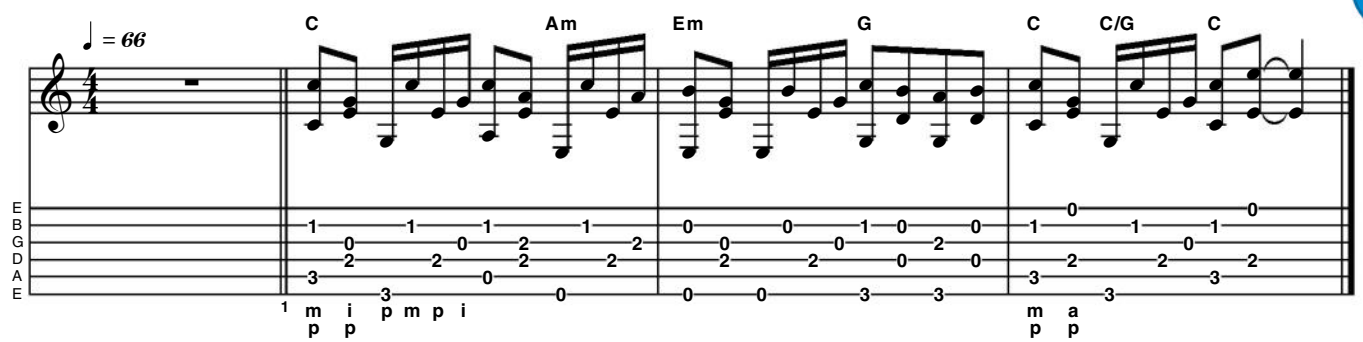
PLAY



EXAMPLE 4

An alternating bass/picking pattern thickens the sound by combining the bass notes with melody strings (the third, second and first strings). This fuller sound allowed many artists from the early American folk scene, like Woodie Guthrie, Bob Dylan and Joan Baez, to perform with just their voice and guitar.

PLAY



AUDIO https://bit.ly/3uvNmB6

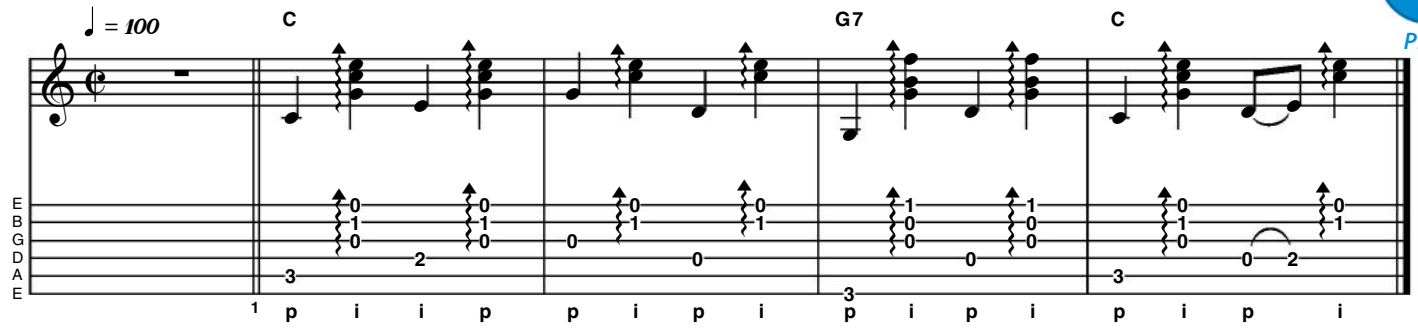
Lucinda Williams is another one of Americana's harder-edged modern artists

ROBIN LITTLE/REDFERNS VIA GETTY IMAGES

EXAMPLE 5

There are also techniques like Carter picking, developed by Maybelle Carter of the famous Carter Family. Rather than using the typical pima picking finger combinations, Carter would pluck a note with the thumb and then follow this with a downward first finger flick to sound a chord.

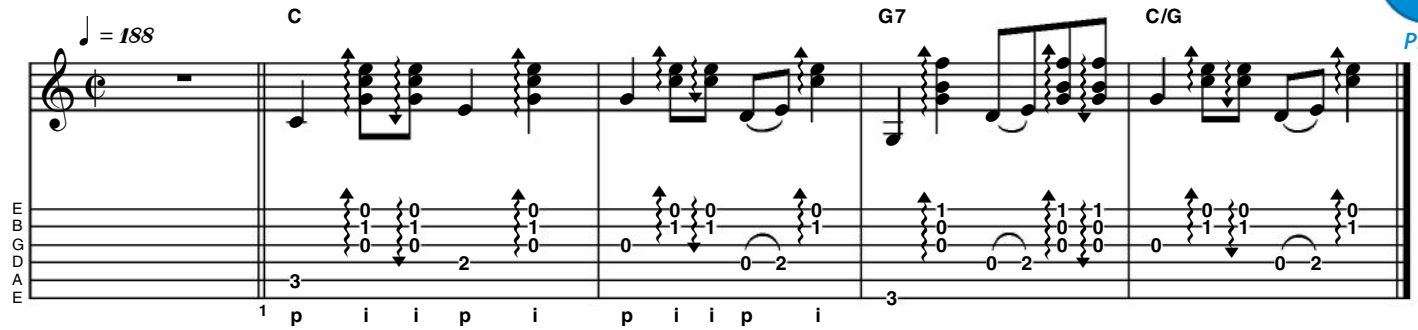
PLAY



EXAMPLE 6

This second Carter picking example develops the technique further with embellishments such as hammer-ons to the fourth string and the down/up first finger brush/flick technique to make you play on and off the beat. Ask yourself this question "How many artists have had a technique named after them?"

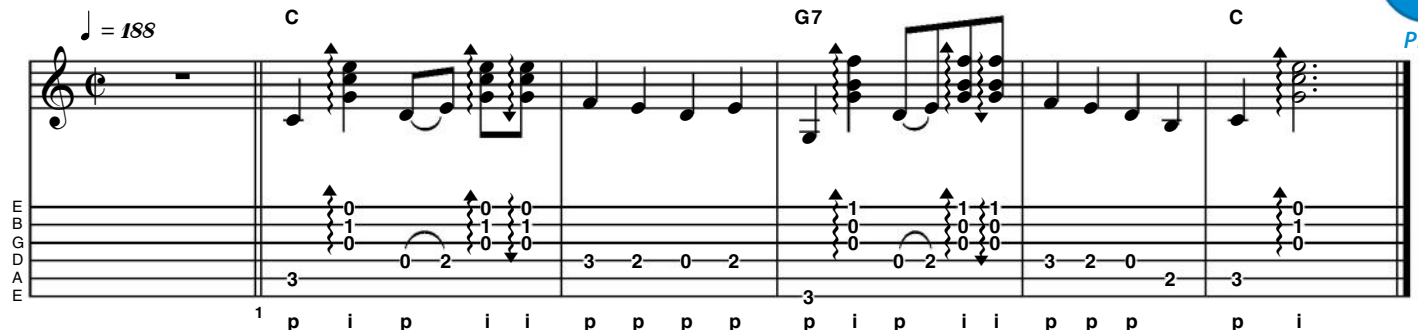
PLAY



EXAMPLE 7

In this example the thumb has a more detailed role and plays simple bass runs in the 2nd and 4th bars These 'connecting lines' were a mainstay of the Carter style forming both intros and accompaniment patterns, or filling the role of a bassist. Listen to Maybelle's Wildwood Flower and you'll hear all these elements at play.

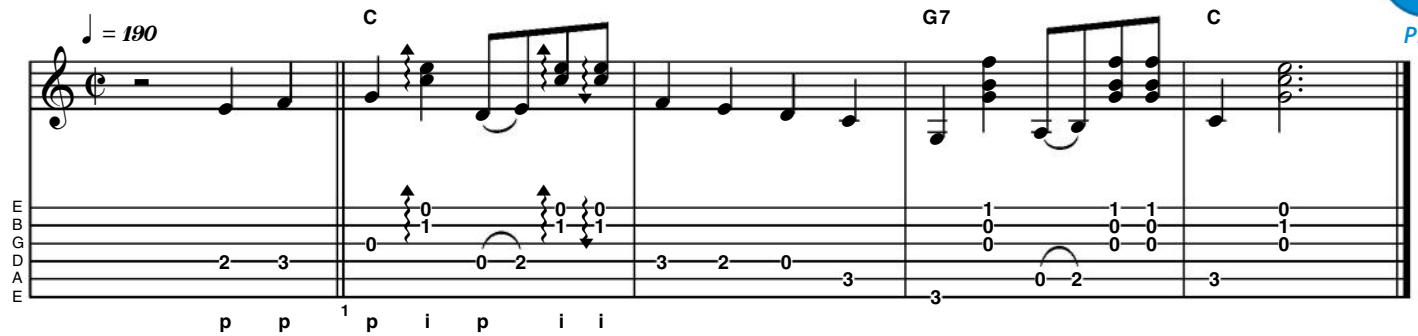
PLAY



EXAMPLE 8

Carter frequently used bass runs to connect chords together, say from the 3rd to 4th bar. The first-finger flick approach is quite arbitrary; although there are times when I've indicated to brush just the first and second strings it won't matter if you catch the third too, as total precision is not an essential element of this style.

PLAY

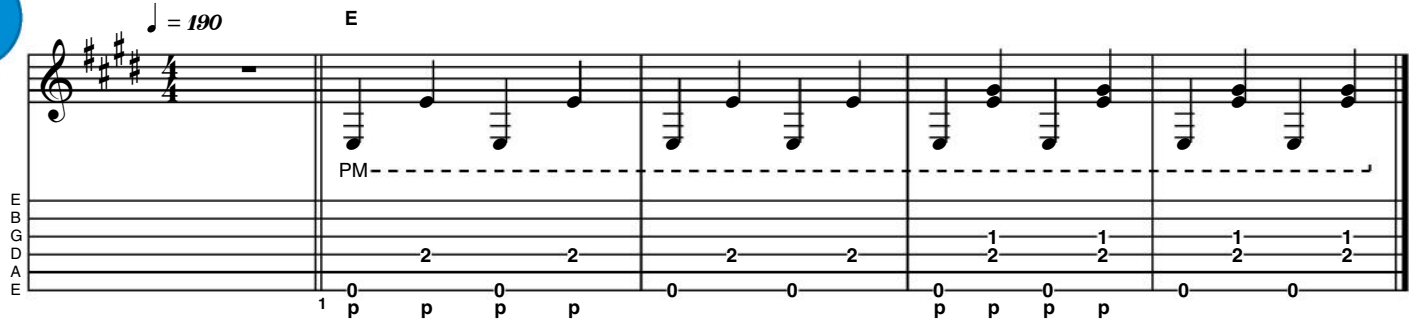


AUDIO https://bit.ly/3uvNmB6

EXAMPLE 9

Did I say name another artist with a technique named after them? Merle Travis' Travis picking style allows for two independent parts to be picked together; a bassline, usually on the sixth and fifth or sixth and fourth strings, and a separate melody over the top. Place the heel of the picking hand lightly on the saddle so it rests on the sixth, fifth and fourth strings, as a 'half palm mute', while letting the third, second and first strings ring out. Play this simple alternating bassline with the picking-hand thumb, making sure that the notes are muted all the way through. While not essential, most Travis pickers use a thumbpick.

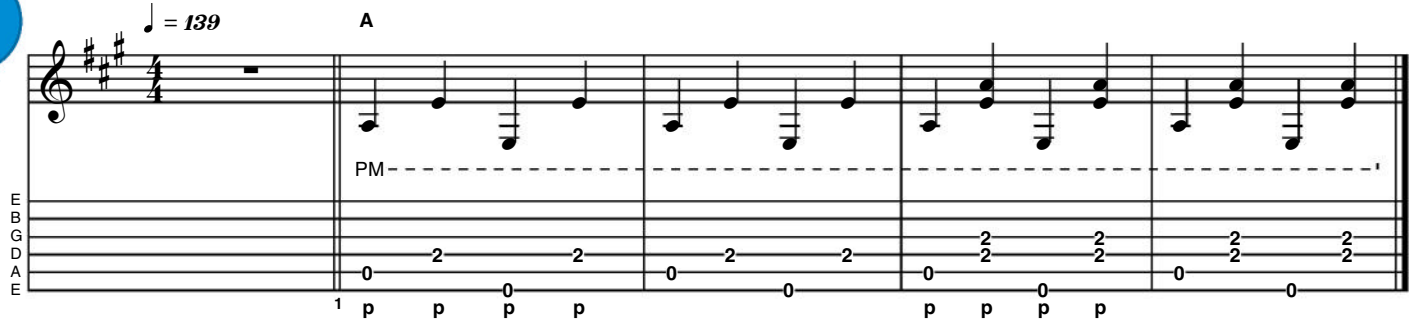
PLAY



EXAMPLE 10

Here's another version of the Travis-picked bassline. The previous example was root-octave (sixth to fourth string) but this pattern is root (fifth string), fifth (fourth string) to fifth an octave below (sixth string). This is just as common so spend as much time as you can on this and the previous example before progressing.

PLAY



Paul Simon's sophisticated style took Americana into the mainstream

EDU HAWKINS/REDFERNS

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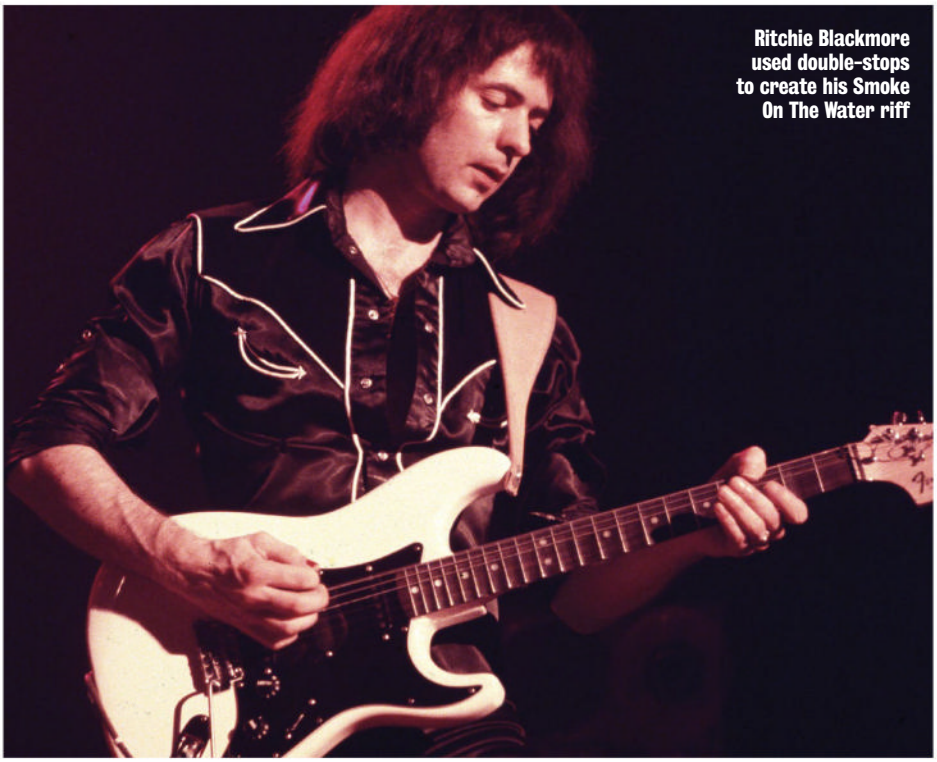
DOUBLE-STOPS

Brought to you by...
RGT@LCM

Playing two notes together is a useful addition to any guitarist's arsenal. **Simon Barnard** shows how this can be used in a variety of styles.



Ritchie Blackmore used double-stops to create his Smoke On The Water riff

ABILITY RATING

★★★☆☆ Moderate

Info	Will improve your
Key: Various	✔Double-stops
Tempo: Various	✔Neo-soul slurs
https://bit.ly/3uvNmB6	✔Playing over chord changes

In case you're not sure, a double-stop is when two notes are played simultaneously, regardless of the interval used. This technique was originally first documented in the 17th century, and has been used by guitarists since the dawn of the instrument. Double-stops, also known as diads, or dyads, are often used in jazz to allow the guitarist to explore chord-based soloing, without having to tackle full chord voicings. Rock and roll from the 1950s is another good example, and Chuck Berry's guitar introductions to songs such as Johnny B Goode and Roll Over Beethoven are built around this technique, forging an exciting new guitar sound in the process. Buddy Holly's Heartbeat and Hank Marvin's playing on Summer Holiday are other examples of double-stops in pop-rock, along with Van Morrison's classic Brown Eyed Girl. The players all use 3rds to add an extra layer of depth and harmony. This approach has been taken even further over the years; think of Johnny Marr's iconic introduction to This Charming Man, which uses double-stops to superb effect.

While the technique works well with a clean guitar sound, from rock and roll through to funk, as heard a little in Chic's Le Freak chorus riff for example, adding gain can create some raunchy guitar licks. Slash's playing during the introduction of Guns N' Roses' You Could Be Mine is a great demonstration of this. Slash manages to grab two notes on adjacent strings, while bending the notes and adding vibrato to produce some exciting and expressive guitar lines. The addition of a second note to some of these lines adds so much more power to the phrases. Angus Young is another great rock guitarist who loves his double-stops.

Jimi Hendrix inspired generations with his use of diads. His beautiful song Little Wing is still covered by players to this day, with its double-stop laden introduction a legendary piece of guitar playing. Hendrix effortlessly uses double-stops to play through a set of chord changes, using colour tones and trills to add colour and depth to his guitar lines. This approach has been borrowed by a whole slew of guitarists ever since (think SRV) and is known as an integral part of his style of guitar playing, and arguably more legendary than his wah-wah and fuzz-filled lead style.

This month's examples showcase how double-stops can be used in a variety of settings and genres, in the context of both lead and rhythm playing. It will add another layer to your playing if not currently accustomed to this technique. The study piece is a homage to Jimi Hendrix, and incorporates double-stop licks over a simple chord progression, demonstrating a number of ideas which you might want to consider employing in your own playing.

NEXT MONTH *Simon investigates how the Caged system can help with your* ***7th Chords***

Get the Tone

Since this article spans the gamut of guitar tones, from fairly clean to pretty heavily overdriven, we suggest that the neck pickup, especially a single-coil, is perfect for the clean parts, and the bridge pickup for the overdriven sounds. A slight edge of breakup on your clean parts is nice for a little extra bite, along with some added reverb and a touch of light delay.

TRACK RECORD Jimi Hendrix's Little Wing is the perfect example of soulful double-stops, while Johnny Marr's intro to This Charming Man showcases the technique in a different light. Let's not forget the opening riff to Smoke On The Water, for which Ritchie Blackmore created one of the most famous guitar riffs of all time, or Mark Knopfler's Money For Nothing, plus all the tracks mentioned in this article.

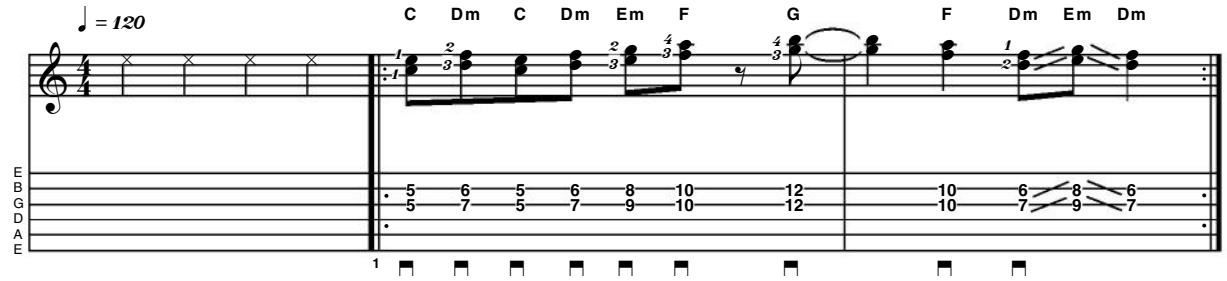
MICHAEL PUTLAND/GETTY IMAGES

EXERCISE 1 ROCK AND ROLL

This first example utilises double-stops in 3rds, which is synonymous with Buddy Holly's style. Use downstrokes to get an even sound throughout.

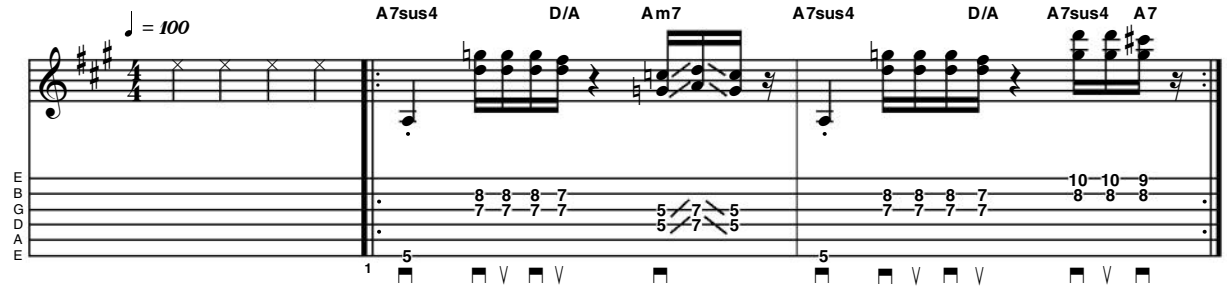
EXERCISE 2 MELODIC 3RDS

Here's a melodic series of 3rds, as Hank Marvin might play. Downstrokes offer consistency, but try alternate strumming or my suggested down picking.



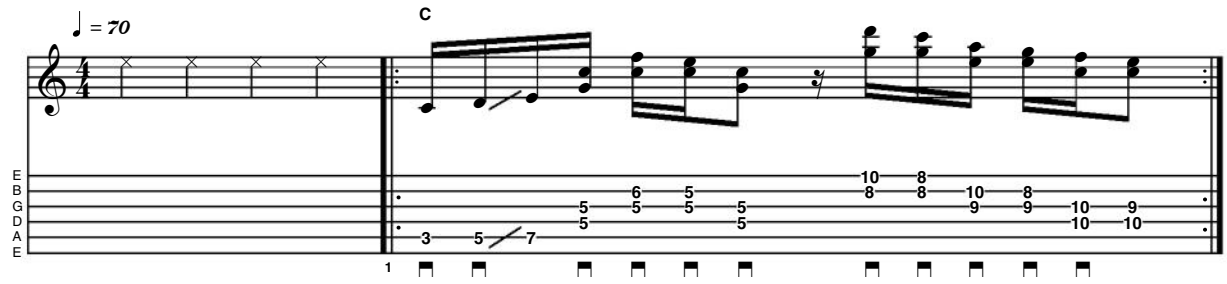
EXERCISE 3 FUNK DOUBLE-STOPS

We're using alternate strumming with colour tones to tackle 16th-note rhythm. Mute unplayed strings with your fretting-hand fingers to avoid unwanted noises.



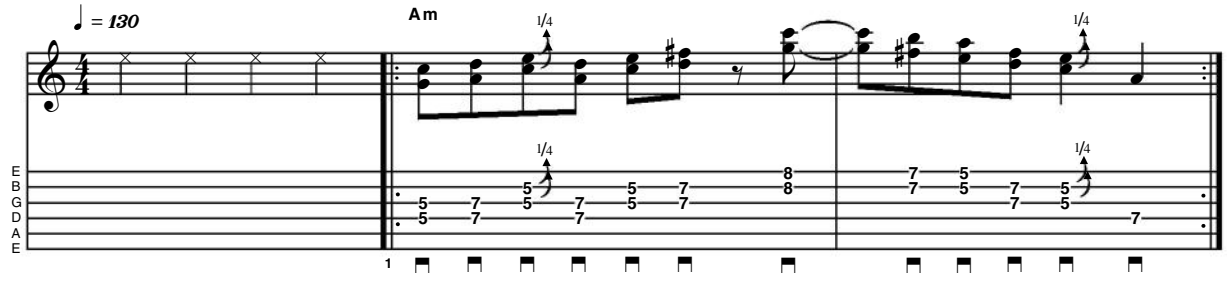
EXERCISE 4 HENDRIX COLOUR TONES

Here's Hendrix's approach to playing over a C Major chord with added double-stops. Aim to identify the intervals used, to help with your understanding of this style.



EXERCISE 5 ROCK DOUBLE-STOPS

Here's a tip of the hat to Slash and other rock guitarists like Angus Young. The use of double-stops adds real weight to guitar lines in this style of playing.



PLAY BACKING

AUDIO https://bit.ly/3uvNmB6

STUDY PIECE

This month's piece is based around a repeated eight-bar chord progression using the sequence, C-Am-F -G. As a general rule as seen in the example licks, I used downstrokes almost exclusively for this piece, as it helps to create an even delivery, but of course feel free to experiment if you'd rather.

[Bars 1-8] Here we see a variety of ways to play double-stops around each of the chords. Chord extensions are used for colour along with diatonic 3rds and 4ths to add movement. The amp is set on the edge of breakup and I used a fairly light pick attack to keep the guitar sounding clean and clear.

[Bars 9-16] In this section I dug in a little harder with the plectrum to push the sound somewhat, and add a little more gain into the signal. The trickiest parts are in bars 11 and 12, where we encounter some neo-soul style slurs, followed by a whole bar of descending 3rds. Take it slow and steady, and good luck!

NEW ALBUMS

A selection of new and reissued guitar releases, including ***Album Of The Month***

ALBUM OF THE MONTH

OZ NOY TRIO
TRIPLE PLAY
(Abstract Logix) 10/10

Oz Noy remains one of the most colourful of modern fusion guitarists, happy to blend jazz, funk, and rock for stylistically appreciative audiences. Often favouring a trio format for tours, this album features Noy with Jimmy Haslip (Yellowjackets, Robben Ford) and Dennis Chambers (John McLaughlin, Mike Stern) in a live setting during a European run. The result is fresh, vibrant and virtuosic without overdone grandiosity; they instinctively know how to shape dynamics to create variety and space. Zig Zag is the opener, a Meters-esque instrumental with great rotary and clean Strat tones, used with precise pedal stomping shifts. Groovin' Grant is a rocky jazz-blues as Grant Green may have done today, a great showcase for Oz's more dirty single-coil tone. The exotically moody Bemsha Swing, originally by Thelonious Monk is sultry, dark and groovy with great band interplay. For the intimacy and space alone, their take on Charlie Parker's Billie's Bounce is worth a listen or three as they solo, dart and chill around each other. The swinging soul-blues of Chocolate Soufflé still tickles the ears; Oz's confident dragging of the groove behind the beat sounds so fresh and tense, the emotive chord changes resonate well and the later solo spots are really outstanding. Live blues-fusion at its best! (JS)

TROY REDFERN
INVOCATION
(RED7 Records) 9/10

This British blues-rocker sure knows how to wield a slide! With a new batch of 11 stompers, his playing and vocal delivery are sure to grab attention with songs that are well crafted and arranged. Opener, The Strange is a pounding, low C throb rocker with huge chorus vocals and a cracking slide solo. Getaway has a Rolling Stones meets Mötley Crüe vibe with slinky guitar action and raucous vocals. Low C tuning occurs again on Van Helsing, with clipped Clash-esque verse chords and propulsive chorus guitars and rhythm section. The Calling nods towards The Cult, with great anthemic guitar work and dynamic shifts. The swampy stomp of The Fever is a particular standout, with a span that nods back to ZZ Top and forwards to modern rock production intensity. If one hankers for further rock pulverising, then Voodoo Priestess is outstanding; grungy guitars, screaming slide work and exclamatory vocals will shudder your speakers. (JS)

SOPHIE LLOYD
IMPOSTER SYNDROME
(Autumn Records) 8/10

UK shred-rocker, Sophie Lloyd has been a social media whirlwind, drumming up gazillions of views on YouTube and other outlets. As an ex-BIMM student (a few of GT's tutors actually taught her), she's grabbed the guitar world's attention and has now released her debut album. Enhanced by various guests including Matt Heafy (Trivium) and Nathan James (Inglorious), her classic rock and metal roots shine through, be it with palm-muted powerchords or slippery legato leads. The title track begins with clean ambient guitar before thick distorted chords take over. With Lzzy Hales on vocals, it's a big-sounding song with one of Lloyd's more chilled solos. The drop D fuelled Let It Hurt features Chris Robertson for a husky American-styled rocker, big on production and sonic punch. For a more modern shred presentation, Fall Of Man with Matt Heafy is worth a listen, not least for the tapping legato intro and later solos. (JS)

UNPROCESSED
AND EVERYTHING IN BETWEEN
(Unprocessed) 8/10

Modern virtuosic guitar playing that straddles both super clean and raging low tuning tones is evident throughout Unprocessed's third studio album. Blending prog, thrash and ambient, the band is fronted by vocalist and guitarist Manuel Gardner Fernandes who often surprises with his abilities. Like Tosin Abasi, Plini and Tim Henson, Manuel has a modern ownership of what clean single-coil fuelled techniques can do, blending neo soul, computer game, and K-pop influences with a machine-like precision as he slurs, picks and taps. Alongside this are lashings of intense and angular distorted riffing, just as happy to provide powerchord pads under the vocals as to spurt sextuplet patterns that seemingly defy logic. So, alongside moshers such as Hell, Lore and (sic) Thrash, Blackbone and Glass have moments of reprieve, with emotionally melodic vocal passages and guitar playing. If you fancy a taste of how the new breed of musicians is playing heavy progressive music then check out Unprocessed, as they may well float your boat. (JS)

MARK KNOPFLER
ONE DEEP RIVER
British Grove/EMI 9/10

When Dire Straits took its final curtain call in 1995, Mark Knopfler engaged upon a solo career that has seen him release nine albums to date. One Deep River is the 10th, the title song of which is a personal paean to the Tyne that flows through his beloved Newcastle. Recorded at Mark's Grove Studios, it features 12 songs in its single CD release format, with four or five bonus tracks depending on which deluxe package you choose. The songs cover everything from trying to make it in the music biz, to a Wild West railroad robbery on Tunnel 13. Aside from the signature Strat tones, there's sensitive acoustic on tracks like Sweeter Than The Rain. And it's the songs that bask in the spotlight, the guitars playing only what's necessary and nothing more. It's a masterclass in the art of restraint that will sit happily alongside Knopfler's finest work. (DM)

ERIC BIBB
LIVE AT THE SCALA THEATRE STOCKHOLM
Stony Plain Records 9/10

"The Live At The Scala concert was, without a doubt, the most ambitious gig and recording project of my career..." says Eric Bibb of his brand new live album. Ambitious it certainly is, too. Perhaps known more for playing solo, accompanied only by an acoustic guitar, this album sees the bluesman with a full band and a string section adding a brilliant extra dimension to songs old and new. Eric tells us that the mission here was to deliver a live album that offered songs that had not been visited on live outings before, plus a few fan favourites, and it succeeds on every level. The band proves to be a perfect foil for the pristine guitar work with soulful ballads like Along The Way and Rosewood being particularly effective in this context. Simply fabulous. (DM)

ALBUM REVIEWS BY JASON SIDWELL AND DAVID MEAD

NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE VIDEO #1

T-RIDE
Lesson and interview
Jamie Humphties celebrates the release of the San Francisco metal band's debut over 30 years ago.

CLASSICAL VIDEO

FRANCISCO TARREGA
Lagrima
Declan Zapala arranges and tabs this delicate but beautiful piece built around the use of 10th intervals.

FEATURE

THE CROSSROADS
Piano-style guitar approach
John Wheatcroft shows how jazz giant Jim Hall might take the role of the piano in a trio setting.

FEATURE VIDEO #2

FABIO GOLFETTI
Whammy bar glissandos
Brazilian guitarist Fabio has been a member of Gong since 2012. Here he shares 6 whammy bar glissando licks.

Play electric guitar like the Fab Three with...

BEATLES ROCK!

John Lennon, Paul McCartney and George Harrison's individualistic guitar styles were in evidence throughout the band's short but stellar career. Jon Bishop reveals the rocky riffs, soloing approaches and note choices that characterised each of their Fab-ulous styles!

Five mini pieces revealing each guitar-playing Beatle's riffs, soloing styles, chord, and note choices

STYLE STUDIES & MORE

David Gilmour - blues
Tasty Pentatonic licks and bends

Extreme - rock
Early style Nuno Bettencourt

Megadeth - metal
Two fantastic thrash riffs

Nita Strauss - shred
Five challenging licks

Tasty soloing -
Mike Zito southern blues-rock

The Stones - acoustic
Keith Richards-style picking

Americana
Stuart Ryan continues his series

JTGuitar
Claudio Pietronik, hybrid picking

Improve your...
CAGED system 7th intervals

PLUS ALL THIS...

Mitch Dalton, Justin Sandercoe, the GT Interview, Instrumental Inquisition, One-Minute Lick, Substitute, Jam Tracks Tips and Albums Reviews!

NEXT ISSUE ON SALE WEDNESDAY 1ST MAY 2024

NOTE: CONTENTS SUBJECT TO CHANGE

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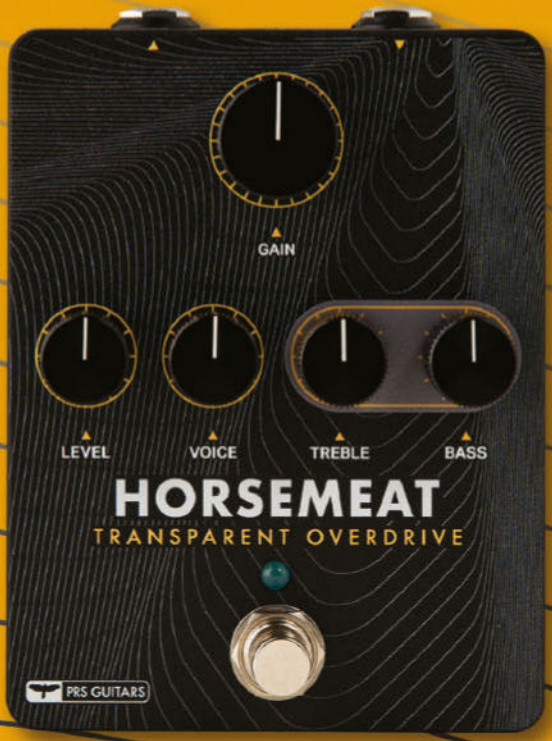

FINDING "THAT" SOUND

"This whole concept started in my studio. When recording, the musicians were looking for tones and textures that we couldn't get straight from the guitar so I started collecting great sounding pedals. Then we started building devices with the help of some friends. That's how the first pedal prototypes were born. We believe the pedals we've created are highly usable, great-sounding pieces of professional gear. A magic pedal makes the pedal board. We're trying to design pedals that make the board and stay on it".

– Paul Reed Smith

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